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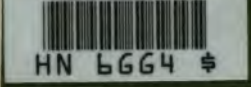

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THE LIFE

OF

HENRY THE FIFTH

EDITED BY

G. C. MOORE SMITH, M. A.

FORMERLY SCHOLAR OF ST. JOHN'S COLLEGE CAMBRIDGE

BOSTON, U. S. A.
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GENERAL PREFACE.

In this edition of SHAKESPEARE an attempt is made to present the greater plays of the dramatist in their literary aspect, and not merely as material for the study of philology or grammar. Criticism purely verbal and textual has only been included to such an extent as may serve to help the student in the appreciation of the essential poetry. Questions of date and literary history have been fully dealt with in the Introductions, but the larger space has been devoted to the interpretative rather than the matter-of-fact order of scholarship. Aesthetic judgments are never final, but the Editors have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken. In the Notes likewise, while it is hoped that all unfamiliar expressions and allusions have been adequately explained, yet it has been thought even more important to consider the dramatic value of each scene, and the part which it plays in relation to the whole. These general principles are common to the whole series; in detail each Editor is alone responsible for the play or plays that have been intrusted to him.

Every volume of the series has been provided with a Glossary, an Essay upon Metre, and an Index; and Appendices have been added upon points of special interest, which could not conveniently be treated in the Introduction or the Notes. The text is based by the several Editors on that of the *Globe* edition: the only omissions made are those that are unavoidable in an edition likely to be used by young students.

By the systematic arrangement of the introductory matter, and by close attention to typographical details, every effort has been made to provide an edition that will prove convenient in use.

EDITOR'S PREFACE.

I cannot let this edition go forth without a few words of acknowledgment of help received.

For the interpretation and illustration of the text of the play, I am indebted above all to the indispensable *Shakespeare Lexicon* of Alexander Schmidt, and next to the labours of my predecessors, the earlier and later editors. Among the latter, I must especially mention Mr. W. Aldis Wright and Mr. K. Deighton.

In regard to etymology, I have followed Dr. Murray's *New English Dictionary* for such words as are contained in the parts of the Dictionary already published; for most others, Professor Skeat, who has thus increased a debt which I owed him before for much valuable teaching.

In many respects, notably in my treatment of Shakespeare's prosody and of his obligations to his authorities, I have availed myself of the example set me by Professor Herford, the editor of *Richard II.*, the first volume of this series. Where I have been led to depart from his authority, I have done so with great diffidence.

Lastly, I owe very special thanks to my friend Mr. Walter Worrall, B.A., Worcester College, Oxford, for most kindly reading through my proofs, and giving me the full benefit of his exact scholarship and delicate literary taste.

G. C. M. S.

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INTRODUCTION.

1. LITERARY HISTORY OF THE PLAY.

§ 1. *The Life of King Henry the Fifth* was written by Shakespeare almost certainly in the year 1599, and probably acted in the same year: it was first printed, and then only in an imperfect form, in 1600. Texts.

The date at which the play was written is fixed by an allusion in the Prologue of act v. lines 30–35,

> "Were now the general of our gracious empress,
> As in good time he may, from Ireland coming,
> Bringing rebellion broached on his sword,
> How many would the peaceful city quit,
> To welcome him! much more, and much more cause,
> Did they this Harry".

By the 'general of our gracious empress' is meant Essex, who was employed in Ireland in the summer of 1599 in suppressing Tyrone's rebellion; leaving London on March 27, and returning on September 28. It is clear that the words of the Prologue were written within these dates, and, as Mr. Wright says, 'probably nearer the beginning than the end of the period', for it soon became clear that Essex was not likely to have a triumphant return. We therefore conclude that the play was written in the early part of 1599.

This conclusion is supported by the fact that *Henry V.* is not included in the list of Shakespeare's plays given by Meres in his *Palladis Tamia* in 1598. It also agrees with what we should presume from the evidence of verse-tests. See Mr. Herford's edition of *Richard II.* pp. 11–14.

The Quarto edition of 1600 bears the following title: "THE | CHRONICLE | History of Henry the fift | With his battle fought at *Agin Court* in | *France.* Togither with

Auntient | *Pistoll.* | *As it hath bene sundry times played by the Right honorable* | *the Lord Chamberlaine his seruants.* | LONDON | Printed by *Thomas Creede*, for Tho. Milling | ton, and Iohn Busby. And are to be | Sold at his house in Carter Lane, next | the Powle head. 1600. | "

The second and third Quartos are dated 1602 and 1608 respectively. The title of the play is the same in these as in the First Quarto, though there are some variations in the imprint. Both the later Quartos were printed from the First and have no separate authority.

In 1623, seven years after Shakespeare's death, appeared what is known as the First Folio, in which for the first time his various plays were collected together. The title-page runs as follows: Mr. WILLIAM | SHAKESPEARES | COMEDIES, | HISTORIES, & | TRAGEDIES | Published according to the True Originall Copies | LONDON | Printed by Isaac Iaggard, and Ed. Blount. 1623. | " Our play is merely headed, "The Life of Henry the Fift".

It is in the First Folio that *Henry V.* appears for the first time in a complete form. The Prologues and Epilogue which were wanting in the Quartos are now added, and the rest of the play is doubled in length. The Second Folio (1632), the Third Folio (1663 and 1664), the Fourth (1685) differed only slightly from the First.

Relation of Quarto to Folio Text.

§ 2. The question then arises: What is the relation between the short text of the Quartos and the long text of the Folios? The following considerations may lead us to an answer.

(*a*) Although the Quarto editions all appeared after 1599, the date at which the fuller text including the Prologues must have been written, it might be thought that they were pirated editions of some first sketch of the play, made by Shakespeare before he elaborated the full play in 1599. (The text of all the Quartos is so careless and corrupt that it is clear that they were not in any case printed with Shakespeare's sanction.) But Mr. P. A. Daniel has shown in his Introduction to the *Parallel Texts* of the play, printed by the New Shakspere Society, that the Quarto text is clearly not a first

sketch, but a careless abridgment either of the Folio text or of something very like it. The strongest part of Mr. Daniel's proof rests on the fact that the Quarto text in several places contains expressions not intelligible in the light of the Quarto text itself, but which are at once explained when we turn to the fuller text of the Folios. For example, in act i. sc. 2, we find in the Quarto as in the Folio the words 'Hugh Capet also'. In the Folio the *also* is quite clear, because the case of King Pepin has been mentioned previously; but that passage is absent from the Quarto and therefore the *also* there is meaningless. So a few lines lower the Quarto speaks of the '*foresaid* Duke of Loraine', although it has so far made no mention of him. In the Folio text the expression is perfectly justified. Lastly, the Quarto which omits act iv. sc. 2 yet tacks the last two lines of this scene—

> "Come, come away
> The Sunne is high and we outweare the day",

on to the *night scene*, act iii. sc. 7. The conclusion must be that the original text of the play is rather that of the Folio than that of the Quartos.

(*b*) A further argument is based on the respective lengths of the two texts, the Folio consisting of 3379 lines, the Quarto of 1623. The lines absent in the Quartos cover the whole of the Prologues and the Epilogue, three entire scenes (act i. sc. 1, act iii. sc. 1, act iv. sc. 2) and about 500 scattered lines besides. In the fuller form *Henry V.* ranks with the longer of Shakespeare's plays, *King Lear*, *Othello* and *Coriolanus*; in the shorter form with *Julius Cæsar* and *King John*. In Mr. Wright's words: "There was good reason therefore for shortening a long play, but apparently none for expanding one which was already of average length for representation. The conclusion seems inevitable that the shorter form is the later of the two, and that the Folio represents Shakespeare's original work."

The careless manner in which the abridgment was effected makes it probable that Shakespeare himself had no hand in this work, and the gross corruptions of the Quarto text, which

frequently destroy both sense and rhythm, point to the fact that it was not even printed from a hastily contrived stage abridgment, but taken down imperfectly by some persons present at a representation of the play. It was, in fact, 'pirated'.

(*c*) But assuming, as seems most probable, that the Quarto text was based on something like the Folio text, there is a further question. Had Shakespeare retouched the play between the time when it was cut down to the form in which we have it in the Quartos and the time of his death in 1616? And does the text of the Folios give this revised form of the play?

A close examination of the two texts led Dr. Nicholson to answer this question in the affirmative. Many lines in the Quartos show readings which can hardly be explained as errors in hearing or copying, but seem to be Shakespeare's own work in an earlier form than that found in the Folios. The point is too problematical to be treated here: and I accordingly refer the reader to Dr. Nicholson's paper in the *Transactions of the New Shakspere Society*, *1880–6*, p. 77.

§ 3. Shakespeare's play was preceded by another, by an anonymous author, on the same subject. It was entered at Stationers' Hall on May 14, 1594, under the title "*The famous victories of Henrye the Fyft* conteyninge the honorable battell of Agincourt". It had been acted before 1588, and was printed in 1598 and 1617. This play has been considered one of Shakespeare's authorities for his *Henry V.*, but it would appear that he made only a little use of it.

Previous Play on the same subject.

§ 4. Genest[1] mentions two later plays.

(*a*) "Lord Orrery's *Henry V.*" It was produced in 1664, and printed in 1668. The play was in rhyme, and, according to Genest, "has not the least resemblance to Shakespeare, except in the historical part of it"

Later Plays.

(*b*) "Hill's *Henry V., or the Conquest of France by the English.*" It was produced Dec. 5, 1723, and acted six times. Genest says—"After all it is but a bad alteration of Shake-

[1] Genest, *Account of the English Stage* (ed. 1832), vol. i. p. 53.

speare's play. Hill has omitted all the comic characters—his taste was too Frenchified to relish the humour of Fluellen, the admirable description of Falstaff's death, or even the scene between the King and the private soldiers."[1]

2. THE SOURCE OF THE INCIDENTS.

§ 5. The one great authority which Shakespeare seems to have followed in constructing this play was the second edition of Holinshed's *Chronicle* (1587), although no doubt he had always present to his mind the earlier and very inferior play *The famous victories of Henrye the Fyft*, and perhaps other accounts or traditions of the events described, and borrowed an expression from these sources here and there.[2] In particular, we may trace some reminiscences of the earlier play in Henry's tennis-ball speech (i. 2), and in the courtship scene (v. 2).

But the main thing for us if we wish to understand Shakespeare's art is to notice his way of handling the story which he found in Holinshed. I have given in the notes many passages from Holinshed which may be compared in detail with the corresponding passages in the play. But it will be convenient to bring together here some of the chief points in which Shakespeare diverged from his authority.

These divergences fall under three heads: alterations of *time*, *place*, and *persons*—alterations affecting *character*,—*new* characters and incidents.

§ 6. Divergences of time and place (to quote Mr. Herford) "are inevitable in any dramatic treatment of history. What we think of as a single 'historical event' is commonly made up of a crowd of minor incidents happening in different places and on different days. The

(1) Divergences, Time and Place.

[1] Genest, vol. iii. p. 129, gives an analysis of the play.

[2] Notice Westmoreland's wish for 'ten thousand' more men (iv. 3. 17), whereas Holinshed makes 'one of the host' wish for 'as manie good soldiers as are at this houre within England', without specifying any number. Here the anonymous eye-witness (see Nicolas' *Agincourt*) makes Sir Walter Hungerford express the wish for '10,000 more archers'. Was Shakespeare's use of this number a mere coincidence, or a reminiscence of some other account than Holinshed's?

dramatist concentrates them into a single continuous act." We have the following instances in *Henry V.*:—

(*a*) i. 2. The speeches of the Archbishop, Westmoreland, and Exeter, which, according to Holinshed, were made in the Parliament of Leicester, are here made to the King immediately before the entrance of the French Ambassadors with the gift of tennis-balls.

(*b*) ii. 4. According to Holinshed, Exeter's embassy to France took place soon after the Parliament of Leicester in 1414, whereas a fresh embassy under Antelope King-at-Arms was despatched from Southampton before Henry's embarkation in 1415. Shakespeare makes one embassy out of the two.

(*c*) iv. 7. According to Holinshed, Montjoy came 'in the morning' after the battle. Shakespeare represents him as coming on the afternoon of the day on which the battle was fought, and before the King had received a report of the slain. The act thus ends more effectively on the very day of the battle.

(*d*) In v. 2 Shakespeare compresses the action of several days into one, and changes the scene from a church to a palace. See note to the *Stage Direction* of the scene.

Divergences of Persons.

With these divergencies, we may class those in which Shakespeare, in order to concentrate or enliven the action of the play, attributes incidents to other *persons* than those given in his authority. He does this repeatedly in this play.

(*a*) i. 2. In order to suggest Henry's conscientiousness and his statesmanlike foresight, Shakespeare attributes to him the raising of two difficulties attending on his claim to the French throne: first, the impediment presented by the Salic law; second, the danger of a Scotch invasion. In the discussion of these difficulties in Holinshed's account, Henry takes no part.

(*b*) iii. 6. Shakespeare, without authority from Holinshed, represents Exeter in command at the bridge, and makes Bardolph (an unhistorical character) steal the pax or pix, an act which Holinshed attributes merely to 'a souldier'.

(*c*) iv. 6. 61. Holinshed refers this incident, not to the Constable, but to the Duke of Brabant.

(*d*) iv. 3. Shakespeare, perhaps to avoid useless explanations or from mere carelessness of inaccuracies which do not affect dramatic truth, represents Bedford, Westmoreland, and Warwick as present at the battle of Agincourt, although he might have seen from Holinshed that no one of them was in fact there.

He puts in Westmoreland's mouth the wish for more men which Holinshed attributes merely to 'one of the host'.

(*e*) v. 2. He changes the persons intrusted with the office of treating with the French. See note to the *Stage Direction* at the beginning of the scene.

§ 7. Shakespeare, as Mr. Herford says, is far more chary of divergences affecting character. In this play the only historical person whose character is treated with any fulness is the King himself; his lords have little or no individuality; and the French princes are scarcely more than a contrast and foil to Henry. In the main, Shakespeare takes Henry's character as he found it in his authority and in tradition: the character of a far-sighted statesman, a stern warrior, a valiant and deeply religious man. Only one incident in Henry's career presented a difficulty: his order to slay the French prisoners (iv. 7). Shakespeare does not shrink from representing the fact, but he seems to show, by the light way in which he passes it over, his sense of the discord in which it stands to the conception of Henry's character which he wished to set forth. While Holinshed is very serious over it, accumulating the reasons which rendered the order necessary, pointing out that it was "contrarie to his accustomed gentlenes", a "dolorous decree and pitifull proclamation" leading to a hateful scene of slaughter, Shakespeare would evidently wish us not to let it affect us too seriously.

(2) Divergences affecting Character.

> "I ne'er was angry since I came to France until this instant."

That is all Henry says about it, and Fluellen and Gower thought the act necessary. So Shakespeare leaves it, but

the very slightness of his treatment of the incident seems to show that he did not find it easy to reconcile it with the heroic picture which his mind conceived of the victor of Agincourt.

§ 8. Shakespeare's main divergence from Holinshed consists of course in his imaginative creation of the secondary and comic characters, and his interweaving of their fortunes with those of the historical personages of the play. Some of these—Gower, Pistol, Nym, Bardolph, the Hostess, and the Boy (like Falstaff and Doll Tearsheet, who are mentioned but not brought on the stage in *Henry V.*)—had already played their parts in *Henry IV.*; others, such as Fluellen, Macmorris, Jamy, the three soldiers, and Alice, are seen in *Henry V.* for the first time. I have spoken in the introductions to the several scenes of the dramatic purposes served by these inferior characters and by that alternation of comic or everyday life with heroic scenes which is so conspicuous in Shakespearian art, and nowhere more so than in this play.

(3) New Characters.

Shakespeare shows his fertility of mind in inventing new touches and incidents to bring out to the audience the character of the king, or to stir in them some thrill of surprise and quickened interest in the course of events.

New Incidents.

(*a*) A good example is found in ii. 2. Holinshed would lead his reader to think that Henry, having detected the plot and summoned the conspirators to his presence, at once denounced them. But with what art Shakespeare remodels the scene! The King at first dissembles his knowledge, and the unsuspecting traitors are led to give the Judas-kiss of new professions of loyalty. The audience, already acquainted with their guilt, and seeing them thus acting the hypocrite, are at once warmly interested against them. But the effect is further heightened. Shakespeare introduces the incident of the man who had been sent to prison for railing against the King. Henry is ready to pardon him, but the conspirators, as a further proof of their loyalty, urge that he should be punished. Again, the dramatic purpose of the new incident

is clear. Having shown no mercy, they will have no claim to expect mercy when their turn comes.

Another incident, invented by Shakespeare, introduces a startling effect of surprise. The King reveals his knowledge of the treason not by word of mouth, but in papers handed to the three conspirators, which they expect to contain his commissions in regard to the war. And lastly, the justice of the King's sentence is made apparent by the immediate confession of the culprits.

(*b*) On the dramatic purpose of iii. 4 and iv. 1, see the Introductions to the two scenes.

(*c*) In iv. 5 Shakespeare represents the Dauphin to have been present at Agincourt, although in iii. 5. 60 he had made the French king forbid him to join the army, and Holinshed gave no authority for his presence. Probably Shakespeare felt that as Henry represented the solid qualities of a true king, and the Dauphin the mere show and glitter of royalty without the substance, it would add to the dramatic effect that both should meet on the great day of trial, the one to issue from it with glory, the other in reprobation and disgrace.

(*d*) iv. 6. The affecting account of the deaths of York and Suffolk is invented by Shakespeare.

(*e*) v. 2. The courtship scene is of course a creation of Shakespearian imagination, intended to show Henry in a new light and to give a pleasant ending to the play.

3. THE ELIZABETHAN THEATRE.

§ 9. The reader of *Henry V.* hears the poet more than once complaining that his subject is too vast to be worthily represented on the stage. The complaint no doubt would hold true even of the stage of our own day, for the most elaborately prepared scenes must, after all, give only a faint image of such great events as battles and sieges. In the last resort the stage-manager must always appeal to the audience—"Piece out our imperfections with your thoughts", "minding true things by

Inadequacy of the Elizabethan stage.

what their mockeries be". The eye can aid the imagination with more or less effect, but after all the imagination must do its part; and in fact it is by stimulating the imagination that the drama fulfils its highest purpose.

The stage, then, in its highest attempts must always fall short of reality. But if this is true of the stage of our day, it was far more true under the rudimentary conditions of the Elizabethan drama. Let us try to realize that undeveloped theatre which Shakespeare calls slightingly 'this unworthy scaffold', 'this cockpit', 'this wooden O'.

When the young Shakespeare (about 1587) thought it better to leave Stratford behind him and seek his fortunes in London, he found (besides a circus in Southwark called *Paris Garden*, rarely or never used for dramatic performances) two regular playhouses established close together in the neighbourhood of Shoreditch. The older one, called the *Theatre*, had been built in 1576; the other, the *Curtain* (so called from a piece of ground of that name on which it stood), had come into existence about a year later. The legend runs that Shakespeare's first employment was to hold the horses of visitors to one of these houses during the hours of the performances.

Earliest London Theatres.

The next theatre, the *Rose*, on the south side of the river (Bankside), seems to have opened in 1592. In the same neighbourhood were erected the *Swan Theatre*, opened in 1593, and the *Globe*, built in 1599, in part from materials brought from the *Theatre*, which was now demolished.

Meanwhile, on the northern side of the Thames, the *Blackfriars Theatre* had been opened in 1596. It is probable that Halliwell is right in thinking that *Henry V.* was brought out at the *Curtain*[1] (or perhaps the *Blackfriars Theatre*), as the *Globe*, which was to be the home of the later Shakespearian drama, was probably not finished by the summer of 1599. The question is, however, of small importance for our present purpose. In the main, what is true of one theatre will be true of all.

An exterior view of the *Globe* (as it was rebuilt after being

[1] Halliwell, *Outlines of the Life of Shakespeare*, 7th ed. i. 177.

burnt down in 1613) appears in an engraving of London, published by Visscher in 1620. The view is reproduced in Halliwell's *Outlines* (7th ed.) i. p. 315. It shows the *Globe* to have been externally octagonal (Malone calls it a hexagon): possibly (though it hardly appears so from the engraving) it was circular within. In other points the engraving agrees with the only known sketch of the *interior* of an Elizabethan theatre, viz. the sketch of the *Swan Theatre*, taken by one J. de Witt in 1596, and reproduced by K. T. Gädertz (*Zur Kenntnis der alt-englischen Bühne*, Bremen, 1888). The chief features, then, of an Elizabethan theatre are—

Chief features of an Elizabethan Theatre.

(1) An outer wall, octagonal, hexagonal, square, or circular, against the inner side of which are three tiers of galleries. These galleries are roofed over; but the central part of the theatre is open to the sky. The galleries are seated. They are approached by stairs from the 'yard'.

(2) The 'yard', or pit, which was not seated.

(3) The platform or stage, which projected into the 'yard', being supported on posts about four feet high. The front part of the stage was (like the 'yard') exposed to the weather, the back part was covered by a roof supported on pillars. This part could be curtained off from the rest of the stage, and on the withdrawal of the curtains be used to indicate a change of scene. It must be remembered that no 'scenery' was used. At the far back of the stage rose the 'tiring house'. The lower story had two doors, by which the actors came on the stage, and above these a stage box, used sometimes as part of the stage, sometimes for the musicians, sometimes for distinguished visitors. The upper story of the 'tiring house' rose above the outer walls of the theatre, and therefore commanded a wide view over the town outside. It was from here that the trumpet was sounded which announced the beginning of a performance. A flag bearing the sign of the theatre (a globe, swan, &c.) was hoisted from the roof of the 'tiring house' during the time of the play.

According to De Witt, the *Swan Theatre* was built of flints

and had seats for 3000 spectators. The earlier theatres were certainly of wood, and probably far less spacious.

As has been said, 'scenery' was unknown in all public theatres before the Great Rebellion, although it was used occasionally in representations at court and in college halls The first mention of movable scenes is at a performance before King James I. in 1605, in the Hall of Christ Church, Oxford, of which we are told 'the stage varied three times'. Sometimes the place where the action was supposed to take place was indicated by a board —as is shown by Sir Philip Sidney's words in the *Apologie for Poesie* (ed. Shuckburgh, p. 39), 'What child is there that, seeing *Thebes*, written in great letters on an old door, doth believe that it is Thebes?' However, in default of scenery, movable properties such as trees, rocks, tombs, steeples, &c., were often introduced, though sometimes, even in place of a property, its mere name was written up.

Absence of Scenery.

It is possible, as Collier suggests, that the absence of any attempt to counterfeit on the stage the supposed scene of the action had some important results on the character of the Elizabethan drama—first, by leaving the dramatist free to transport his action from place to place, without fear of occasioning difficulties to the stage-manager; and secondly, by necessitating passages of poetical description which we should otherwise have lost.

After the trumpet had thrice sounded, the performance began with the delivery of the Prologue.[1] This was generally spoken by the poet or his representative, dressed in a black velvet cloak and with a garland of bay. Occasionally the speaker of the prologue was a woman. The epilogue was sometimes, as in the *Midsummer Night's Dream*, delivered by a character in the play.

Method of Representation of Plays.

Music was often given between the acts, the musicians being seated in the box over the stage. The band was not placed in its present position between the stage and the pit until 1667.

[1] See Collier, *Hist. Dram. Lit.*, iii. 245, &c.

All women characters up to 1660 were taken by boys or men. There are many references to this in Shakespeare, *e.g. Ant. and Cleop.* v. 2. 220, where Cleopatra says:

> "I shall see
> Some squeaking Cleopatra boy my greatness";

and Hamlet's words to the player, *Hamlet*, ii. 2. 448:

> "What, my young lady and mistress! Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring."

The performances generally took place in the afternoon. It would seem that sometimes one penny was paid for admission to the 'yard', another penny for the gallery, and another penny for a good place. Sometimes, however, we hear of sixpence and a shilling being paid for the best seats.

General Account of London Theatres before 1642.

The *Historia Histrionica*, by Jas. Wright (?), (1699), thus describes London theatres before the war of Charles I.'s time:—"The Blackfriars and Globe on the Bankside, a winter and summer house, belonging to the same company, called the King's Servants: the Cockpit or Phœnix in Drury Lane, called the Queen's Servants: the Private House in Salisbury Court, called the Prince's Servants: the Fortune near Whitecross Street and the Red Bull at the upper end of St. John's Street: the two last were mostly frequented by citizens and the meaner sort of people. All these companies got money and lived in reputation, especially those of the Blackfriars, who were men of grave and sober behaviour.

"Five companies then! and two now!—The prices were small (there being no scenes)—and better order kept: so that very good people thought a play an innocent diversion.

"It is an argument of the worth of the plays and actors of the last age... that they could support themselves merely from their own merit, the weight of the matter, and goodness of the action—without scenes and machines.

"Ed. Alleyn built the Fortune, a large round brick building.

"The Blackfriars, Cockpit, and Salisbury Court were called private houses and were very small to what we see now. The

three almost exactly alike. Here they had pits for the gentry and acted by candlelight. The Globe, Fortune, and Bull were large houses and lay partly open to the weather, and there they always acted by daylight."

4. STAGE HISTORY OF THE PLAY.

§ 10. Very little information is preserved to us with respect to the representation of particular plays under Elizabeth, James I., and Charles I. But, with regard to our play, we have one reputed record which Halliwell[1] gives us reason to accept as genuine.

Before the Restoration.

"Revels at Court, 1604:

"On the 7 of January was played the play of Henry the fift by his Maties. plaiers."

Another reference to our play is found in a funeral elegy on Richard Burbage, Shakespeare's fellow-actor (first published in the *Gentleman's Magazine*, 1825, Pt. I. p. 498):

> "Poor Romeo never more shall tears beget
> For Juliet's love and cruel Capulet;
> *Harry shall not be seen as king or prince,*
> They died with thee, dear Dick (and not long since)".

It would seem that the first occasion after the Restoration on which *Henry V.* was performed was on Nov. 26, 1735, when the play was given at Goodman's Fields Theatre. Even then it is doubtful if this was Shakespeare's play, and if we are not to make our first date the performance given at Covent Garden on Feb. 23, 1738. From this time onwards the play was performed about once every ten years at Covent Garden or Drury Lane. The first performance at the latter theatre took place on Dec. 16, 1747, when the part of the King was taken by Barry, that of the Archbishop by Delane, and the Prologues were spoken by Garrick. We are told that Garrick "for some unknown reason declined the part of 'King Harry', but considered the Chorus worthy of his elocutionary powers. He spoke the

After the Restoration.

[1] *Outlines of the Life of Shakespeare*, 7th ed. ii. 162.

speeches as Mr. Garrick, arrayed in the costume of the day, a full-dress court suit with powdered bag-wig, ruffles, and sword."[1] At the revival of the play at Covent Garden on Nov. 30, 1761, Smith played the King. The management as an extra attraction gave a spectacular representation of the 'procession from the Abbey at the Coronation', which fully satisfied the public though their expectations had been much raised. Mrs. Bellamy walked in the procession as Queen.

At a subsequent revival at the same theatre on Sep. 22, 1769, a different spectacle was introduced, viz. the Ceremony of the Champion, and a live horse, it is said, was brought on the stage.

In 1778 at the same theatre, when the play with the Coronation scene was again given, the King's part was taken by Wroughton.

More notable is J. P. Kemble's revival of *Henry V.* at Drury Lane on Oct. 1, 1789, the second season of his management. It was twenty years since the play had been last performed at that theatre. Kemble considered, so we are told, that the part of Henry V. suited him better than his other kings, Richard III. and John; "for reasons as much mental as personal—the pleasantry which so agreeably in Kemble relieved his severer habits, and the heroic perfection of his countenance and his figure". "As a *coup de théâtre*, his starting up from prayer at the sound of the trumpet (act iv. sc. 1, end) formed one of the most spirited excitements that the stage has ever displayed."[2] J. P. Kemble.

Kemble omitted all the Prologues and the Epilogue, some entire scenes (act iii. sc. 4, sc. 7; act iv. sc. 4) and many parts of scenes, and several characters, including Jamy and Macmorris. In act iii. sc. 6, in defiance of Shakespeare's custom in such cases, he turned Montjoy's speech

[1] Cole's *Life of C. Kean* (1860), p. 342.

[2] Boaden's *Life of John Philip Kemble* (1825), v. ii. pp. 2, 8. In Kemble's acting version of the play the above scene was made to end as follows:—

l. 288. "Toward heaven to pardon blood. More will I do—
(*Trumpet sounds.*)
The day, my friends, and all things stay for me.
Flourish of Trumpets. Exit.)"

into verse. Kemble continued to act the part of Henry V. at intervals during his career, up till 1811.

In a performance given at the Haymarket on Sep. 5, 1803, another very celebrated actor, R. W. Elliston, played the part of the King (for his own benefit).

Edmund Kean.

There is a pathetic interest about Edmund Kean's appearance in the part of the King at Drury Lane on March 8, 1830. It was the last Shakespearian character which the veteran actor assumed: he broke down in it and apologized to the audience for his loss of memory.

W. C. Macready.

Meanwhile the part had become associated with a great actor of a younger generation, W. C. Macready, who first played it at Newcastle in 1815, and afterwards at Covent Garden (1819)[1] and Drury Lane (1825). Macready twice produced *Henry V.* during the time he was manager of Covent Garden. The first revival (Nov. 14, 1837) was, we are told, "crude and incomplete, the battle of Agincourt being fought by gentlemen in silken hose and velvet doublets, while not a single bowman was visible". With the second revival (June 10, 1839), which was to conclude Macready's management, extraordinary pains were taken to ensure completeness.[2] Music was selected from Purcell, Handel, and Weber, and the Prologues spoken by the Chorus (in the guise of an aged man representing *Time*) were accompanied by pictorial illustrations. Thus the Prologue to act i. was illustrated by a figure in armour with three furies clinging to its feet (cp. lines 5–8). These illustrations excited some ridicule, but the whole performance was received with acclamations. Of Macready himself in the part of the King an interesting account will be found in Lady Pollock's *Macready as I knew him* (1884), p. 113, &c.

Samuel Phelps.

Macready's successor as an interpreter of Shakespeare, Samuel Phelps, included *Henry V.* among the many Shakespearian revivals which distinguished his management of Sadler's Wells Theatre. It was

[1] Macready's *Reminiscences* (ed. Pollock), 1876, p. 144.

[2] For an account, see *Macready*, by W. Archer ('Eminent Actors' series), p. 121.

produced there on Oct. 25, 1852 (St. Crispin's Day). The Chorus (Mr. H. Marston) appeared between each scene exalted on a framed platform in his costume of Time.

Phelps's rival, Charles Kean, produced *Henry V.* at the Princess's Theatre on March 28, 1859, as the last Shakespearian revival of his management. The Prologues were now given by Mrs. Charles Kean (Miss Ellen Tree) in the Character of Clio, the Muse of History. A scene was introduced into the play representing Henry's entry into London, and the concluding spectacle was the betrothal of Henry and Katharine in the Cathedral of Troyes. The play was acted eighty-four times. Kean, in his speech before the curtain on his retirement, Aug. 29, 1859, boasted of the historical accuracy with which it was produced. "The siege of Harfleur as presented on this stage . . . was no ideal battle, no imaginary fight: it was a correct representation of what actually had taken place: the engines of war, the guns, banners, fire-balls, the attack and defence, the barricades at the breach, the conflagration within the town, the assault and capitulation were all taken from the account left to us by a priest who accompanied the army,—was an eye-witness, and whose Latin manuscript is now in the British Museum." Charles Kean.

The increased demand for historical accuracy here exemplified is worth noting as characteristic of the modern stage. It is to be remembered, however, that historical accuracy is not the essential thing in a representation, but true dramatic passion.[1] In this Charles Kean seems hardly to have equalled his great predecessors,[2] and since his time there has been no very notable presentation of the play to a London audience.

There is a well-known engraving of J. P. Kemble as Henry V. Tallis's *Drawing-room Table Book*, part xix., gives portraits of Mme Celeste as the Princess Katharine and Mr. W. Davidge as Pistol.

[1] See G. H. Lewes' *Life of Goethe* (1875), p. 112.

[2] For a favourable estimate of Kean's acting of the part of the King, see Cole's *Life of C. Kean* (1860), p. 344, &c.

5. CRITICAL APPRECIATION OF THE PLAY.

§ 11. The two Parts of *Henry IV.* and the play of *Henry V.*, written shortly after them, and forming a sequel to them, together constitute that group of English Histories, belonging to the middle period of Shakespeare's career, in which History and Comedy are mingled in almost equal proportions, in which the character-drawing is most masterly, and the literary expression most faultless. In the earliest group of plays dealing with English History, the three parts of *Henry VI.* and *Richard III.*, Shakespeare is working on the lines of, or in conjunction with, others, and in the spirit rather of Marlowe than of his gentler and profounder self: in the transitional plays, *Richard II.* and *King John*, while freeing himself from Marlowe's influence and gaining in subtlety and variety, he has not attained to full mastery of his powers, and betrays a young man's weakness for verbal conceits and lyrical prettinesses. The expression sometimes outruns the thought, just as in the plays written at the end of his life the thought often outruns the expression. In *Henry IV.* and *Henry V.* thought and expression are in the noblest harmony and balance. To quote Mr. Swinburne[1]—

Position of *Henry V.* with regard to Shakespeare's other English 'Histories'.

"It is in the middle period of his work that the language of Shakespeare is most limpid in its fullness, the style most pure, the thought most transparent through the close and luminous raiment of perfect expression. The conceits and crudities of the first stage are outgrown and cast aside: the harshness and obscurity which at times may strike us as among the notes of his third manner have as yet no place in the flawless work of this his second stage." And further,[2] "The ripest fruit of historic or national drama, the consummation and the crown of Shakespeare's labours in that line, must of course be recognized and saluted by all students in the supreme and sovereign trilogy of *King Henry IV.* and *King Henry V.*".

[1] *Study of Shakespeare*, p. 66. [2] *Ib.* p. 68.

But *Henry V.*, as has been said, is not only a work of the same period, and of the same general character as the two Parts of *Henry IV.*, it is the sequel to them, and can only be fully understood in the light of them. To the audience of 1599 assembled to see the new play, Harry the King and his brothers, Westmoreland and Warwick, Falstaff and his boy, Bardolph, Pistol, and Gower were old acquaintances; all had played their parts in *Henry IV.*; the latter of them with Nym had figured also in the *Merry Wives of Windsor*. It is clear that, thoroughly to enter into the characters of our play, we must have a similar acquaintance with the plays which had gone before.

Connexion between *Henry V.* and *Henry IV.*

§ 12. But if there is this close bond of union between *Henry V.* and the two parts of *Henry IV.* there are also points of contrast. In the Epilogue to *Henry IV.*, Part 2, the audience had been prepared for a new play in which the comic element should still centre round the figure of Falstaff: "If you be not too much cloyed with fat meat", they had been told, "our humble author will continue the story with Sir John in it, and make you merry with fair Katharine of France; where for anything I know" (*i.e.* 'I, the speaker of the Epilogue') "Falstaff shall die of a sweat". It can hardly be said that this promise was fulfilled. When the story was continued, it appeared that Sir John was, after all, not in it. Hostess Quickly told how he had died: and that was all. The scenes of frolic and wine-bibbing and practical joking, the encounters of wit and chaff in which the unwieldy knight and his sweet Hal had so often taken part together were over and done, and from the point of view of pure comedy the new play was the worse for the change. Falstaff was ill replaced by Pistol and Fluellen and the fair Katharine of France.

Contrast between *Henry IV.* and *Henry V.*

Shakespeare, for some reason, had departed from his original purpose. And perhaps the reason is not far to seek. It sprang out of the circumstances treated in the play. So long as Henry had been merely Prince of Wales, he had had none of the responsibility of government. Born with

a healthy genial nature, and an honest love of truth and reality, he could not be content to pass the May morn of his youth in the close atmosphere of statecraft and dissimulation: he must go out from his father's court, mix with all conditions of men, see things from all sides, and while seeming only to laugh, feel within himself that he was learning to understand, (among other things to understand the worthlessness of his associates). And so in the play of *Henry IV.* he is the link which binds the serious and the comic characters together.

Separation of Henry V. from the comic characters and Death of Falstaff.

But with the Prince's succession to the throne he can no longer, if he is a worthy man, live the same life. What he has learnt must now be put in practice: the cares of state, the good of his people will tax all his powers. And, since there is a higher duty than loyalty to old companions, the first act of Henry's new time must be that described in *2 Henry IV.* v. 4, the dismissal of his old boonfellows. And so Falstaff's expectation of new favours is bitterly disappointed. As he accosts his old associate in a public place,

> "My King! my Jove! I speak to thee, my heart!"

he is answered even harshly:

> "I know thee not, old man; fall to thy prayers:
> Presume not that I am the thing I was;
> For God doth know, so shall the world perceive,
> That I have turned away my former self,
> So will I those that kept me company".

It was no doubt well that the King's action should be thus decisive, and that when we see him first in the play which bears his name, he should show nothing of his 'wilder days' except the use he made of them. But his action, if right, was still, even towards that 'grey iniquity', Falstaff, somewhat cruel, as right actions *are* sometimes: and Shakespeare seems to have felt that it would be too much to expect the old man to make mirth any more. So with the highest art he tells us how he died: tells us this by the mouth of a coarse and

common woman, and yet with such a subtle appeal to our humanity in the suggestion of the half-return to childhood before death that our last thought of Falstaff is a kind one. "The King has killed his heart." "Falstaff is dead, and we must yearn therefore."

With Falstaff dismissed or dead, the King is completely separated from the low characters, Bardolph and Pistol, whom he had once known as Falstaff's satellites. They and Nym furnish scenes of comic relief to the loftier interest of the play; but in these scenes the King has no part. The good Fluellen amuses the audience with his pedantry, his hot blood and his bad English—and Henry knows him, likes him, and talks with him, but himself contributes little to the comedy of the situation. Whereas in *Henry IV.* he was the centre of the comic scenes, here he is apart from them: and the consequence is a double one—while the comic scenes are the poorer for the loss both of Falstaff and Hal, the character of Henry himself in its new-found singleness and consistency, in its heroic triumph over difficulties, in its devotion to a serious purpose, soars to heights unattained before, and becomes almost the all-sufficing interest of the new play.

§ 13. We find then the key to *Henry V.* in the character of the King, a character already formed when the play opens and only needing occasion to show its various capabilities. For it must be remarked that in Henry's soul we see no signs of internal conflict, present or past. The play, so far as he is concerned, will have none of that interest which we commonly look for in drama; the interest which is excited when one passion is seen contending with another in the same human breast, so that the victory of this or that is ever in suspense. Nor will it have the interest of curiosity which attaches to the presentation of a character warped and twisted by previous ill-doing.

Main interest of *Henry V.* the character of the King, a character already formed when the play opens, and represented as having derived only good from past experiences.

Whatever the furnace through which Henry has passed, he has come out of it unscathed, nay, nobly tempered. His sweet nature has been able to take all the good and leave the

evil: it has grown, as the Bishop of Ely says, like the strawberry underneath the nettle. In his prayer to God not to remember his father's sin against him, there is, as Mr. Morris remarks, no confession of an ill-spent youth.

And if we read the two parts of *Henry IV.* with attention, we shall see how carefully Shakespeare points out that the Prince was never enslaved by evil passions, never in his merriest moods blind to unworthiness about him, but was content to be misjudged, content with anything rather than to be thought a hypocrite, while he waited for the day when he should show himself in his true colours.

"Who! I rob? I, a thief? not I, by my faith", he protests (Pt. I. i. 1. 85), and when he has fallen in with Poins's plot to have a laugh out of Falstaff, he is made in a soliloquy to show the terms on which he acts (i. 2. 240):

> "I'll so offend to make offence a skill;
> Redeeming time when men least think I will".

And discriminating observers were not deceived in him. Vernon, after praising his agility and horsemanship (iv. 1) and the modesty with which he challenged Hotspur (v. 2), tells how he

> "chid his truant youth with such a grace
> As if he mastered there a double spirit
> Of teaching and of learning instantly.
> There did he pause; but let me tell the world
> If he outlive the envy of this day,
> England did never owe (=own) so sweet a hope,
> So much misconstrued in his wantonness".

Henry's gallantry in war already went far to justify Vernon's words, but in Pt. II. iv. 4. 68, &c., Westmoreland reassures the troubled king on the prince's relation to his riotous companions:

> "The prince will in the perfectness of time
> Cast off his followers; and their memory
> Shall as a pattern or a measure live
> By which his grace must mete the lives of others,
> Turning past evils to advantages".

Shakespeare is far from teaching that an ordinary man

can live among low surroundings and come out the better rather than the worse, and with this general moral question we have nothing to do. All I have tried to establish is this, that Henry V., as we find him at the opening of the play, has not passed through any process of violent conversion; nor does he carry within him a turmoil of contrary passions. The time that seemed mis-spent, thanks to a happy nature which rejected evil, had been indeed well spent. At the opening of *Henry V.* the sound-hearted man, trained in the art of war, in observation of men, in a modest estimate of himself, stands ready to fight a battle with external circumstances, and to issue from it victorious. The play which tells the tale of that battle will be almost as much epic as drama.

Henry's character within its limits to be considered ideal.

Henry, then, as has been well said, represents the *ideal man of action.* There is no discord within the circle of his soul: his fightings are without. But the circle is to some extent a limited one. Henry has none of those soundings of the moral depths which we see in Hamlet—he is well content to accept on questions of right and wrong the decision of the Church. He does not shrink from severity in punishment or cruelty in war, but where severity and cruelty are demanded acts without a qualm. When he pleads with a lady for her love, it is in no terms of kindled imagination or poetry, but as 'plain soldier' making the offer of a 'good heart'. It may be said by some that Shakespeare, whose spirit was itself so much vaster, means us to note with a touch of scorn these limitations in the King, to see in him indeed a great Englishman, but to wish at the same time that he were something more.[1] But Shakespeare has no such intention. He, poet as he is, loves this 'plain soldier' from the bottom of his heart, and means us to do the same. Even to the all-embracing vision of a poet, the world can show nothing finer than a hero.

[1] Mr. Swinburne in his *Study of Shakespeare* speaks of Henry V. as 'a hero after the future pattern of Hastings and of Clive'. If he means by this that Shakespeare intends us to give Henry only the qualified admiration which we accord to the two others, I differ from him completely.

§ 14. The process by which Shakespeare gradually reveals to the audience the greatness and beauty of Henry's character will be pointed out in the Introductions to the various scenes. I can only here touch on a few traits.

Characteristic Traits.

Henry is a man of conscience. He will not make an unjust war (i. 2).

He is already a prudent statesman. Before he resolves on going to France, he must be assured that England will be in no danger from the Scotch (i. 2). But if he is slow in coming to a resolution, when his resolution is taken he is incapable of faltering. He meets insult with scorn (i. 2).

When he is confronted by the treachery of his closest friends, his feeling rises above mere personal resentment in the sense of the ruin wrought by such treachery to man's confidence in man (ii. 2). And this moral indignation of a noble character has its effect in producing compunction in the culprits. He inflicts the punishment of death in the spirit not of vindictiveness, but of that justice which is essential to the public good. "He has no weakness, not even the noble weakness of mercy" (Moulton). In the hour of fighting he is a very tiger (iii. 1), but in his march through the enemy's country he will permit no sort of outrage or excess (iii. 6). When his situation becomes an anxious one, and the foe sends him a message of contemptuous defiance, he makes no secret of his enfeebled state, and still shows himself quietly undaunted.

> "Yet, God before, tell him we will come on
> Though France himself and such another neighbour
> Stand in our way."

As Mr. Moulton says, "We listen for counter-defiance; but counter-defiance is, after all, following the enemy's lead, and Henry passes beyond it to the quietest possible ignoring of the elaborately-framed challenge". And his quietude of mind rests on religious faith.

> "We are in God's hand, brother, not in theirs" (iii. 6).

In the night-scene before the battle of Agincourt (iv. 1) "his cheerfulness is unflagging and he can extract some soul

of goodness from every dull surrounding". "As he moves about the camp in the darkness and accosts every variety of his followers, he catches instantly the exact tone in which to address each and call forth from each a characteristic flash of enthusiasm" (Moulton).

In his conversation with the soldiers (iv. 1) he shows that power of entering into the thoughts of common men which he had learnt in the freedom of his 'wilder days', although now his strain is a serious one.

Left alone, he passes through an inward crisis, almost overwhelmed in this hour of danger by the responsibility of kingship. Then falling on his knees, he prays God to give his soldiers courage and not to punish him for his father's usurpation of the crown.

Summoned to prepare for battle, he is once more the hero in action, and utters that speech of glowing valour, humorous realism, and generous comradeship which, as Kreyssig says, is "the highest example of heroic oratory in the whole literature of the world" (iv. 3).

Such is the leader of one of the armies that were to fight at Agincourt, such the truly English spirit which flamed in him to the point of heroism.

§ 15. If we now compare Henry's antagonists with himself, we shall see a dramatic contrast of the most striking kind, the contrast between pretence and reality—boasting and modesty—trust in numbers and trust in God. This contrast is most marked in the person of the Dauphin, but it holds also with the French in general.

The character of the French set in strong contrast with that of the English King

The gift of tennis balls (i. 2) is the first indication of the Dauphin's insolent spirit, and of that utter misconception of Henry's character which he expresses in words in ii. 4. In iii. 5 the same spirit of contempt is shown by the whole French Court, and seems justified, as men count chances, by the vast odds on their side. How can Henry do anything but sue for ransom, when—

> "his numbers are so few,
> His soldiers sick and famish'd on their march",

and he has against him so many "high dukes, great princes, barons, lords, and knights"? And so follows the insolent message of iii. 6, to which Henry replies so quietly and so undauntedly. But the great contrast is presented on the night before the battle. While the English king goes the round of his dejected men, and lets them pluck comfort and new courage from his looks, the French princes are rhapsodizing over their horses, playing dice for the prisoners they have not yet taken, and sighing like children for the day (iii. 7). They make very light of the coming battle:

> "A very little little let us do
> And all is done". (iv. 2.)

Aristocratic insolence, idle chatter, vaunting of numbers and armour and horses, this on the one side; and on the other, seriousness, forethought, modest courage, brotherliness, submission to God.

§ 16. And this contrast gives a new character to the great central action of our play, the battle of Agincourt, which is now raised (in the words of Mr. Morris[1]) "from the historic level of a conflict between 'two mighty monarchies' to the epic height of a Divine decision and judgment. We are witnesses of something more than national prowess or personal achievement, however heroic",—we witness the vindication by Divine Providence of that moral law in accordance with which wisdom prospers and folly perishes miserably.

Hence the battle of Agincourt acquires the character of a divine judgment.

And so when the little band of Englishmen has vanquished the hosts of the French, and when the list of the slain shows 25 dead on the one side and 10,000 on the other, Henry's deep character, as Mr. Moulton says, "perceives a point beyond triumph". "O God," he cries, "Thy arm was here!"

§ 17. And what has been the effect upon the audience of what they have seen? Surely in the first place a warm admiration for the hero King and his brave companions, and next a deepened sense of a Divine Power ruling the issues of events in righteousness. And with these feelings has

And the main interest of the play— (1) personal, (2) religious, (3) patriotic.

[1] *Keynotes of Shakespeare's Plays* (1886), p. 39.

come a third. The men who, under God, won the battle of Agincourt were Englishmen, and the virtues they showed there were the characteristic virtues of the best Englishmen in all ages. Could the descendants of these men see their deeds enacted without feeling, besides all other things, a quickened patriotism?

§ 18. It has been convenient to consider the effect of the main subject of the play before proceeding to touch on act v., in which the King appears in the character of a wooer. This scene was objected to by Dr. Johnson on the ground that the King had "neither the vivacity of Hal nor the grandeur of Henry". But Shakespeare showed a deeper artistic sense when he chose to end his play with this scene of merely playful love-making. To have heightened the tone and made Henry a Romeo, or on the other hand to have made the scene wildly mirthful and the King a Hal, would have been to distract the attention of the audience from the main interest of the play and confuse the simple lines of Henry's character. The view of Henry which the poet wished to leave with them was that of the soldier-king:[1] it was not to be confounded with any other presentation of him rivalling this in depth of interest.

Henry V. in Act v.

As a matter of fact it is hard to imagine Shakespeare's Harry the Fifth, after years of statesmanship and campaigning, making love in a way very different from that which is represented. But whether that be so or no, Shakespeare's treatment of the scene preserved the dramatic unity of the play and allowed the audience to go away, as Shakespeare intended, with their minds dwelling not on Harry the wooer, but on Harry, the victor of Agincourt.

§ 19. In *Henry V.*, as has been said already, History is wedded to Comedy. The comic scenes are of somewhat unequal merit: none of them, except the scene in which Falstaff's death is told, approach the great comic scenes of *Henry IV.* Yet these scenes, as will be pointed out in the Introductions prefixed to the notes upon them, serve the end which

Wedding of comic with serious interest in the play.

[1] See also Appendix II. 'Prose' on this topic.

Shakespeare set before himself in his treatment of history, and they contain some carefully drawn characters whose humours are a perennial delight.

The secret of Shakespeare may be said to lie in his possessing two intellectual powers, each in the highest degree, powers never possessed in such perfect balance by any other man. The one power is the poet's deep perception of the Beautiful: the other, the realist's clear sight and enjoyment of this incongruous world of which Beauty forms so elusive an element. Some men have eyes for Beauty only, some only for its setting. Shakespeare sees both and sees both at the same time, and in his art he uses each to throw up the other. Henry V. and Fluellen shine out the more for not being in a sphere apart, but in the same world with Pistol and Nym, with them but not of them. And Shakespeare sees that the same law holds in the 'little world' of a single human soul. We love the good Fluellen the better for his pedantic oddity and his hot Welsh blood. Even the King himself becomes a more absolute hero for that blithe every-day humour and good-fellowship which brings him so near to us.

Bardolph and Nym and Pistol are indeed little better than cowardly scoundrels, the blackguards of the King's army, who have gone to France

> "Like horse-leeches, my boys,
> To suck, to suck, the very blood to suck";

and, when Bardolph and Nym have been hanged for their robberies and the braggart Pistol has been humiliated by Fluellen, we feel that they have well deserved their reward. And yet we have learned to know them so well, Bardolph the 'red-faced and white-livered', Pistol eternally quoting his bombastic scraps from bad plays, Nym with his monotonous slang of the day, that we have a sneaking liking for them all. And they too, as Shakespeare saw them, had some touches of better things. Bardolph has his word of regret for his old master Falstaff, "Would I were with him, wheresome'er he is, either in heaven or in hell", and Pistol his poor flash of admir-

ation for the hero-king, "I love the lovely bully!" For the shrewd Boy who dies at Agincourt with the keepers of the baggage, we have a still livelier regret.

§ 20. *Henry V.* is wanting in dramatic development; in its inner structure as well as in the addition of its magnificent prologues, it partakes even of the character of an epic. Some of its comic scenes are poorer than those which we look for in Shakespeare. In some of the serious scenes, in his treatment of the French, Shakespeare may have seemed to descend to caricature, which we can only excuse by pleading that by this treatment he heightened the ethical significance of his main action, and that he tried to remove the offence at the end of the play by introducing the prayer in which we seem to hear his own voice— Summing up.

> "That never war advance
> His bleeding sword 'twixt England and fair France".

But it is ungracious to point out defects where there is so much to admire. No play of Shakespeare, and to say this is to say, no work of imagination ever written, strikes so widely-vibrating a note. Lovers of poetry and eloquence will wonder for ever at its prologues and heroic speeches: lovers of Shakespeare and of Shakespeare's men will cherish in it a work in which the soul of Shakespeare reveals its ideal of a hero: lovers of humanity will rejoice in its folk-scenes, everywhere animated by the spirit of brotherhood between high and low. To Englishmen *Henry V.* will ever be a trumpet-note, ringing with the achievements of a glorious past, and calling them to fresh achievements in the future.

DRAMATIS PERSONÆ.

KING HENRY the FIFTH.

DUKE OF GLOUCESTER, } brothers to the King.
DUKE OF BEDFORD, }

DUKE OF EXETER, uncle to the King.

DUKE OF YORK, cousin to the King.

EARLS OF SALISBURY, WESTMORELAND, and WARWICK.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY, officers in King Henry's army.

BATES, COURT, WILLIAMS, soldiers in the same.

PISTOL, NYM, BARDOLPH.

Boy.

A Herald.

CHARLES the SIXTH, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, and BOURBON.

The Constable of France.

RAMBURES and GRANDPRÉ, French Lords.

Governor of Harfleur.

MONTJOY, a French Herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, daughter to Charles and Isabel.

ALICE, a lady attending on her.

Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.
Chorus.

SCENE: *England; afterwards France.*

THE LIFE OF
KING HENRY THE FIFTH.

PROLOGUE.

Enter Chorus.

Chor. O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment. But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 't is your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play. [*Exit.*

ACT I.

SCENE I. *London. An ante-chamber in the* KING'S *palace.*

Enter the ARCHBISHOP OF CANTERBURY, *and the* BISHOP OF ELY.

Cant. My lord, I 'll tell you; that self bill is urged,
Which in the eleventh year of the last king's reign
Was like, and had indeed against us pass'd,
But that the scambling and unquiet time
Did push it out of farther question.
Ely. But how, my lord, shall we resist it now?
Cant. It must be thought on. If it pass against us,
We lose the better half of our possession:
For all the temporal lands which men devout
By testament have given to the church
Would they strip from us; being valued thus:
As much as would maintain, to the king's honour,
Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires;
And, to relief of lazars and weak age,
Of indigent faint souls past corporal toil,
A hundred almshouses right well supplied;
And to the coffers of the king beside,
A thousand pounds by the year: thus runs the bill.
Ely. This would drink deep.
Cant. 'T would drink the cup and all.
Ely. But what prevention?
Cant. The king is full of grace and fair regard.
Ely. And a true lover of the holy church.
Cant. The courses of his youth promised it not.
The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too; yea, at that very moment
Consideration, like an angel, came
And whipp'd the offending Adam out of him,
Leaving his body as a paradise,
To envelope and contain celestial spirits.
Never was such a sudden scholar made;
Never came reformation in a flood,
With such a heady currance, scouring faults;
Nor never Hydra-headed wilfulness
So soon did lose his seat and all at once
As in this king.

Ely. We are blessed in the change.
Cant. Hear him but reason in divinity,
And all-admiring with an inward wish
You would desire the king were made a prelate:
Hear him debate of commonwealth affairs,
You would say it hath been all in all his study:
List his discourse of war, and you shall hear
A fearful battle render'd you in music:
Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter: that, when he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears,
To steal his sweet and honey'd sentences;
So that the art and practic part of life
Must be the mistress to this theoric:
Which is a wonder how his grace should glean it,
Since his addiction was to courses vain,
His companies unletter'd, rude and shallow,
His hours fill'd up with riots, banquets, sports,
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.
Ely. The strawberry grows underneath the nettle
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality:
And so the prince obscured his contemplation
Under the veil of wildness; which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in his faculty.
Cant. It must be so; for miracles are ceased;
And therefore we must needs admit the means
How things are perfected.
Ely. But, my good lord,
How now for mitigation of this bill
Urged by the commons? Doth his majesty
Incline to it, or no?
Cant. He seems indifferent,
Or rather swaying more upon our part
Than cherishing the exhibiters against us;
For I have made an offer to his majesty,
Upon our spiritual convocation
And in regard of causes now in hand,
Which I have open'd to his grace at large,
As touching France, to give a greater sum

Than ever at one time the clergy yet
Did to his predecessors part withal.
Ely. How did this offer seem received, my lord?
Cant. With good acceptance of his majesty;
Save that there was not time enough to hear,
As I perceived his grace would fain have done,
The severals and unhidden passages
Of his true titles to some certain dukedoms
And generally to the crown and seat of France
Derived from Edward, his great-grandfather.
Ely. What was the impediment that broke this off?
Cant. The French ambassador upon that instant
Craved audience; and the hour, I think, is come
To give him hearing: is it four o'clock?
Ely. It is.
Cant. Then go we in, to know his embassy;
Which I could with a ready guess declare,
Before the Frenchman speak a word of it.
Ely. I 'll wait upon you, and I long to hear it. [*Exeunt.*

SCENE II. *The same. The Presence chamber.*

Enter KING HENRY, GLOUCESTER, BEDFORD, EXETER, WARWICK, WESTMORELAND, *and* Attendants.

K. Hen. Where is my gracious lord of Canterbury?
Exe. Not here in presence.
K. Hen. Send for him, good uncle.
West. Shall we call in the ambassador, my liege?
K. Hen. Not yet, my cousin: we would be resolved,
Before we hear him, of some things of weight
That task our thoughts, concerning us and France.

Enter the ARCHBISHOP OF CANTERBURY, *and the* BISHOP OF ELY.

Cant. God and his angels guard your sacred throne
And make you long become it!
K. Hen. Sure, we thank you.
My learned lord, we pray you to proceed
And justly and religiously unfold
Why the law Salique that they have in France
Or should, or should not, bar us in our claim:
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul

With opening titles miscreate, whose right
Suits not in native colours with the truth;
For God doth know how many now in health
Shall drop their blood in approbation
Of what your reverence shall incite us to.
Therefore take heed how you impawn our person,
How you awake our sleeping sword of war:
We charge you, in the name of God, take heed;
For never two such kingdoms did contend
Without much fall of blood; whose guiltless drops
Are every one a woe, a sore complaint
'Gainst him whose wrongs gives edge unto the swords
That makes such waste in brief mortality.
Under this conjuration speak, my lord;
For we will hear, note and believe in heart
That what you speak is in your conscience wash'd
As pure as sin with baptism.

Cant. Then hear me, gracious sovereign, and you peers,
That owe yourselves, your lives and services
To this imperial throne. There is no bar
To make against your highness' claim to France
But this, which they produce from Pharamond,
'In terram Salicam mulieres ne succedant':
'No woman shall succeed in Salique land':
Which Salique land the French unjustly glose
To be the realm of France, and Pharamond
The founder of this law and female bar.
Yet their own authors faithfully affirm
That the land Salique is in Germany,
Between the floods of Sala and of Elbe;
Where Charles the Great, having subdued the Saxons,
There left behind and settled certain French;
Who, holding in disdain the German women
For some dishonest manners of their life,
Establish'd then this law; to wit, no female
Should be inheritrix in Salique land:
Which Salique, as I said, 'twixt Elbe and Sala,
Is at this day in Germany call'd Meisen.
Then doth it well appear the Salique law
Was not devised for the realm of France:
Nor did the French possess the Salique land
Until four hundred one and twenty years
After defunction of King Pharamond,
Idly supposed the founder of this law;
Who died within the year of our redemption

Four hundred twenty-six; and Charles the Great
Subdued the Saxons, and did seat the French
Beyond the river Sala, in the year
Eight hundred five. Besides, their writers say,
King Pepin, which deposed Childeric,
Did, as heir general, being descended
Of Blithild, which was daughter to King Clothair,
Make claim and title to the crown of France.
Hugh Capet also, who usurp'd the crown
Of Charles the duke of Lorraine, sole heir male
Of the true line and stock of Charles the Great,
To find his title with some shows of truth,
Though, in pure truth, it was corrupt and naught,
Convey'd himself as heir to the Lady Lingare,
Daughter to Charlemain, who was the son
To Lewis the emperor, and Lewis the son
Of Charles the Great. Also King Lewis the Tenth,
Who was sole heir to the usurper Capet,
Could not keep quiet in his conscience,
Wearing the crown of France, till satisfied
That fair Queen Isabel, his grandmother,
Was lineal of the Lady Ermengare,
Daughter to Charles the foresaid duke of Lorraine:
By the which marriage the line of Charles the Great
Was re-united to the crown of France.
So that, as clear as is the summer's sun,
King Pepin's title and Hugh Capet's claim,
King Lewis his satisfaction, all appear
To hold in right and title of the female:
So do the kings of France unto this day;
Howbeit they would hold up this Salique law
To bar your highness claiming from the female,
And rather choose to hide them in a net
Than amply to imbar their crooked titles
Usurp'd from you and your progenitors.

K. Hen. May I with right and conscience make this claim?

Cant. The sin upon my head, dread sovereign!
For in the book of Numbers is it writ,
When the man dies, let the inheritance
Descend unto the daughter. Gracious lord,
Stand for your own; unwind your bloody flag;
Look back into your mighty ancestors:
Go, my dread lord, to your great-grandsire's tomb,
From whom you claim; invoke his warlike spirit,
And your great-uncle's, Edward the Black Prince,

Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.
O noble English, that could entertain
With half their forces the full pride of France
And let another half stand laughing by,
All out of work and cold for action!

Ely. Awake remembrance of these valiant dead
And with your puissant arm renew their feats:
You are their heir; you sit upon their throne;
The blood and courage that renowned them
Runs in your veins; and my thrice-puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprises.

Exe. Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood.

West. They know your grace hath cause and means and might;
So hath your highness; never king of England
Had nobles richer and more loyal subjects,
Whose hearts have left their bodies here in England
And lie pavilion'd in the fields of France.

Cant. O, let their bodies follow, my dear liege,
With blood and sword and fire to win your right;
In aid whereof we of the spiritualty
Will raise your highness such a mighty sum
As never did the clergy at one time
Bring in to any of your ancestors.

K. Hen. We must not only arm to invade the French,
But lay down our proportions to defend
Against the Scot, who will make road upon us
With all advantages.

Cant. They of those marches, gracious sovereign,
Shall be a wall sufficient to defend
Our inland from the pilfering borderers.

K. Hen. We do not mean the coursing snatchers only,
But fear the main intendment of the Scot,
Who hath been still a giddy neighbour to us;
For you shall read that my great-grandfather
Never went with his forces into France
But that the Scot on his unfurnish'd kingdom
Came pouring, like the tide into a breach,

With ample and brim fulness of his force,
Galling the gleaned land with hot assays,
Girding with grievous siege castles and towns;
That England, being empty of defence,
Hath shook and trembled at the ill neighbourhood.

Cant. She hath been then more fear'd than harm'd, my liege;
For hear her but exampled by herself:
When all her chivalry hath been in France
And she a mourning widow of her nobles,
She hath herself not only well defended
But taken and impounded as a stray
The King of Scots; whom she did send to France,
To fill King Edward's fame with prisoner kings
And make her chronicle as rich with praise
As is the ooze and bottom of the sea
With sunken wreck and sumless treasuries.

West. But there's a saying very old and true,

'If that you will France win,
Then with Scotland first begin':

For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs,
Playing the mouse in absence of the cat,
To tear and havoc more than she can eat.

Exe. It follows then the cat must stay at home:
Yet that is but a crush'd necessity,
Since we have locks to safeguard necessaries,
And pretty traps to catch the petty thieves.
While that the armed hand doth fight abroad,
The advised head defends itself at home;
For government, though high and low and lower,
Put into parts, doth keep in one consent,
Congreeing in a full and natural close,
Like music.

Cant. Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.

They have a king and officers of sorts;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor;
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone. I this infer,
That many things, having full reference
To one consent, may work contrariously.
As many arrows, loosed several ways,
Come to one mark; as many ways meet in one town;
As many fresh streams meet in one salt sea;
As many lines close in the dial's centre;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat. Therefore to France, my liege.
Divide your happy England into four;
Whereof take you one quarter into France,
And you withal shall make all Gallia shake.
If we, with thrice such powers left at home,
Cannot defend our own doors from the dog,
Let us be worried and our nation lose
The name of hardiness and policy.

K. Hen. Call in the messengers sent from the Dauphin.
[*Exeunt some Attendants.*

Now are we well resolved; and by God's help,
And yours, the noble sinews of our power,
France being ours, we'll bend it to our awe,
Or break it all to pieces: or there we'll sit,
Ruling in large and ample empery
O'er France and all her almost kingly dukedoms,
Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them:
Either our history shall with full mouth
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless mouth
Not worshipp'd with a waxen epitaph.

Enter Ambassadors *of France.*

Now are we well prepared to know the pleasure
Of our fair cousin Dauphin; for we hear
Your greeting is from him, not from the king.
First Amb. May 't please your majesty to give us leave
Freely to render what we have in charge;
Or shall we sparingly show you far off
The Dauphin's meaning and our embassy?
K. Hen. We are no tyrant, but a Christian king:
Unto whose grace our passion is as subject
As is our wretches fetter'd in our prisons:
Therefore with frank and uncurb'd plainness
Tell us the Dauphin's mind.
First Amb. Thus, then, in few.
Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, King Edward the Third.
In answer of which claim, the prince our master
Says that you savour too much of your youth,
And bids you be advised there's nought in France
That can be with a nimble galliard won;
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure; and, in lieu of this,
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.
K. Hen. What treasure, uncle?
Exe. Tennis-balls, my liege.
K. Hen. We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for:
When we have match'd our rackets to these balls,
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
We never valued this poor seat of England;
And therefore, living hence, did give ourself
To barbarous license; as 't is ever common
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness

When I do rouse me in my throne of France:
For that I have laid by my majesty
And plodded like a man for working-days,
But I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.
And tell the pleasant prince this mock of his
Hath turn'd his balls to gun-stones; and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them: for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.
But this lies all within the will of God,
To whom I do appeal; and in whose name
Tell you the Dauphin I am coming on,
To venge me as I may and to put forth
My rightful hand in a well-hallow'd cause.
So get you hence in peace; and tell the Dauphin
His jest will savour but of shallow wit,
When thousands weep more than did laugh at it.
Convey them with safe conduct. Fare you well.

[*Exeunt Ambassadors.*

Exe. This was a merry message.

K. Hen. We hope to make the sender blush at it.
Therefore, my lords, omit no happy hour
That may give furtherance to our expedition;
For we have now no thought in us but France,
Save those to God, that run before our business.
Therefore let our proportions for these wars
Be soon collected and all things thought upon
That may with reasonable swiftness add
More feathers to our wings; for, God before,
We'll chide this Dauphin at his father's door.
Therefore let every man now task his thought,
That this fair action may on foot be brought.

[*Exeunt. Flourish.*

ACT II.

PROLOGUE.

Flourish. Enter Chorus.

Chor. Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies:
Now thrive the armorers, and honour's thought
Reigns solely in the breast of every man:
They sell the pasture now to buy the horse,
Following the mirror of all Christian kings,
With winged heels, as English Mercuries.
For now sits Expectation in the air,
And hides a sword from hilts unto the point
With crowns imperial, crowns and coronets,
Promised to Harry and his followers.
The French, advised by good intelligence
Of this most dreadful preparation,
Shake in their fear and with pale policy
Seek to divert the English purposes.
O England! model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honour would thee do,
Were all thy children kind and natural!
But see thy fault! France hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns; and three corrupted men,
One, Richard Earl of Cambridge, and the second,
Henry Lord Scroop of Masham, and the third,
Sir Thomas Grey, knight, of Northumberland,
Have, for the gilt of France,—O guilt indeed!—
Confirm'd conspiracy with fearful France;
And by their hands this grace of kings must die,
If hell and treason hold their promises,
Ere he take ship for France, and in Southampton.
Linger your patience on; and we'll digest
The abuse of distance; force a play:
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton;
There is the playhouse now, there must you sit:
And thence to France shall we convey you safe,
And bring you back, charming the narrow seas
To give you gentle pass; for, if we may,

We 'll not offend one stomach with our play.
But, till the king come forth, and not till then,
Unto Southampton do we shift our scene. [*Exit.*

SCENE I. *London. A street.*

Enter Corporal NYM *and* Lieutenant BARDOLPH.

Bard. Well met, Corporal Nym.

Nym. Good morrow, Lieutenant Bardolph.

Bard. What, are Ancient Pistol and you friends yet?

Nym. For my part, I care not: I say little; but when time shall serve, there shall be smiles; but that shall be as it may. I dare not fight; but I will wink and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there's an end.

Bard. I will bestow a breakfast to make you friends; and we 'll be all three sworn brothers to France: let it be so, good Corporal Nym.

Nym. Faith, I will live so long as I may, that 's the certain of it; and when I cannot live any longer, I will do as I may: that is my rest, that is the rendezvous of it.

Bard. It is certain, corporal, that he is married to Nell Quickly: and certainly she did you wrong; for you were troth-plight to her.

Nym. I cannot tell: things must be as they may: men may sleep, and they may have their throats about them at that time; and some say knives have edges. It must be as it may: though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell.

Enter PISTOL *and* Hostess.

Bard. Here comes Ancient Pistol and his wife: good corporal, be patient here. How now, mine host Pistol!

Pist. Base tike, call'st thou me host?
Now, by this hand, I swear, I scorn the term;
Nor shall my Nell keep lodgers.

Host. No, by my troth, not long. [*Nym and Pistol draw.*] O well a day, Lady, if he be not drawn now! we shall see wilful murder committed.

Bard. Good lieutenant! good corporal! offer nothing here.

Nym. Pish!

Pist. Pish for thee, Iceland dog! thou prick-ear'd cur of Iceland!

Host. Good Corporal Nym, show thy valour, and put up your sword.

Nym. Will you shog off? I would have you solus.

Pist. 'Solus,' egregious dog? O viper vile!
The 'solus' in thy most mervailous face;
The 'solus' in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy,
And, which is worse, within thy nasty mouth!
I do retort the 'solus' in thy bowels;
For I can take, and Pistol's cock is up,
And flashing fire will follow.

Nym. I am not Barbason; you cannot conjure me. I have an humour to knock you indifferently well. If you grow foul with me, Pistol, I will scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may: and that's the humour of it.

Pist. O braggart vile and damned furious wight!
The grave doth gape, and doting death is near;
Therefore exhale.

Bard. Hear me, hear me what I say: he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier.
[*Draws.*

Pist. An oath of mickle might; and fury shall abate.
Give me thy fist, thy fore-foot to me give:
Thy spirits are most tall.

Nym. I will cut thy throat, one time or other, in fair terms: that is the humour of it.

Pist. 'Couple a gorge!'
That is the word. I thee defy again.
O hound of Crete, think'st thou my spouse to get?
No; to the spital go,
And from the powdering-tub of infamy
Fetch forth the lazar kite of Cressid's kind,
Doll Tearsheet she by name, and her espouse:
I have, and I will hold, the quondam Quickly
For the only she; and—pauca, there's enough.
Go to.

Enter the Boy.

Boy. Mine host Pistol, you must come to my master, and you, hostess: he is very sick, and would to bed. Good Bardolph, put thy face between his sheets, and do the office of a warming-pan. Faith, he's very ill.

Bard. Away, you rogue!

Host. By my troth, he'll yield the crow a pudding one of

these days. The king has killed his heart. Good husband, come home presently. [*Exeunt Hostess and Boy.*

Bard. Come, shall I make you two friends? We must to France together: why the devil should we keep knives to cut one another's throats?

Pist. Let floods o'erswell, and fiends for food howl on!

Nym. You'll pay me the eight shillings I won of you at betting?

Pist. Base is the slave that pays.

Nym. That now I will have: that's the humour of it.

Pist. As manhood shall compound: push home.

[*They draw.*

Bard. By this sword, he that makes the first thrust, I'll kill him; by this sword, I will.

Pist. Sword is an oath, and oaths must have their course.

Bard. Corporal Nym, an thou wilt be friends, be friends: an thou wilt not, why, then, be enemies with me too. Prithee, put up.

Nym. I shall have my eight shillings I won of you at betting?

Pist. A noble shalt thou have, and present pay;
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood:
I'll live by Nym, and Nym shall live by me;
Is not this just? for I shall sutler be
Unto the camp, and profits will accrue.
Give me thy hand.

Nym. I shall have my noble?

Pist. In cash most justly paid.

Nym. Well, then, that's the humour of't.

Re-enter Hostess.

Host. As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so shaked of a burning quotidian tertian, that it is most lamentable to behold. Sweet men, come to him.

Nym. The king hath run bad humours on the knight; that's the even of it.

Pist. Nym, thou hast spoke the right;
His heart is fracted and corroborate.

Nym. The king is a good king: but it must be as it may; he passes some humours and careers.

Pist. Let us condole the knight; for, lambkins, we will live. [*Exeunt.*

SCENE II. *Southampton. A council-chamber.*

Enter EXETER, BEDFORD, *and* WESTMORELAND.

Bed. 'Fore God, his grace is bold, to trust these traitors.
Exe. They shall be apprehended by and by.
West. How smooth and even they do bear themselves!
As if allegiance in their bosoms sat,
Crowned with faith and constant loyalty.
Bed. The king hath note of all that they intend,
By interception which they dream not of.
Exe. Nay, but the man that was his bedfellow,
Whom he hath dull'd and cloy'd with gracious favours,
That he should, for a foreign purse, so sell
His sovereign's life to death and treachery.

Trumpets sound. Enter KING HENRY, SCROOP, CAMBRIDGE, GREY, *and* Attendants.

K. Hen. Now sits the wind fair, and we will aboard.
My Lord of Cambridge, and my kind Lord of Masham,
And you, my gentle knight, give me your thoughts:
Think you not that the powers we bear with us
Will cut their passage through the force of France,
Doing the execution and the act
For which we have in head assembled them?
Scroop. No doubt, my liege, if each man do his best.
K. Hen. I doubt not that; since we are well persuaded
We carry not a heart with us from hence
That grows not in a fair consent with ours,
Nor leave not one behind that doth not wish
Success and conquest to attend on us.
Cam. Never was monarch better fear'd and loved
Than is your majesty: there's not, I think, a subject
That sits in heart-grief and uneasiness
Under the sweet shade of your government.
Grey. True: those that were your father's enemies
Have steep'd their galls in honey and do serve you
With hearts create of duty and of zeal.
K. Hen. We therefore have great cause of thankfulness;
And shall forget the office of our hand,
Sooner than quittance of desert and merit
According to the weight and worthiness.
Scroop. So service shall with steeled sinews toil,
And labour shall refresh itself with hope,
To do your grace incessant services.

K. Hen. We judge no less. Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person: we consider
It was excess of wine that set him on;
And on his more advice we pardon him.
Scroop. That's mercy, but too much security:
Let him be punish'd, sovereign, lest example
Breed, by his sufferance, more of such a kind.
K. Hen. O, let us yet be merciful.
Cam. So may your highness, and yet punish too.
Grey. Sir,
You show great mercy, if you give him life,
After the taste of much correction.
K. Hen. Alas, your too much love and care of me
Are heavy orisons 'gainst this poor wretch!
If little faults, proceeding on distemper,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes, chew'd, swallow'd and digested,
Appear before us? We'll yet enlarge that man,
Though Cambridge, Scroop and Grey, in their dear care
And tender preservation of our person,
Would have him punish'd. And now to our French causes:
Who are the late commissioners?
Cam. I one, my lord:
Your highness bade me ask for it to-day.
Scroop. So did you me, my liege.
Grey. And I, my royal sovereign.
K. Hen. Then, Richard Earl of Cambridge, there is yours;
There yours, Lord Scroop of Masham; and, sir knight,
Grey of Northumberland, this same is yours:
Read them; and know, I know your worthiness.
My Lord of Westmoreland, and uncle Exeter,
We will aboard to-night. Why, how now, gentlemen!
What see you in those papers that you lose
So much complexion? Look ye, how they change!
Their cheeks are paper. Why, what read you there,
That hath so cowarded and chased your blood
Out of appearance?
Cam. I do confess my fault;
And do submit me to your highness' mercy.
Grey. } To which we all appeal.
Scroop. }
K. Hen. The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd:

You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying you.
See you, my princes and my noble peers,
These English monsters! My Lord of Cambridge here,
You know how apt our love was to accord
To furnish him with all appertinents
Belonging to his honour; and this man
Hath, for a few light crowns, lightly conspired,
And sworn unto the practices of France,
To kill us here in Hampton: to the which
This knight, no less for bounty bound to us
Than Cambridge is, hath likewise sworn. But, O,
What shall I say to thee, Lord Scroop? thou cruel,
Ingrateful, savage and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coin'd me into gold,
Wouldst thou have practised on me for thy use!
May it be possible, that foreign hire
Could out of thee extract one spark of evil
That might annoy my finger? 't is so strange,
That, though the truth of it stands off as gross
As black and white, my eye will scarcely see it.
Treason and murder ever kept together,
As two yoke-devils sworn to either's purpose,
Working so grossly in a natural cause,
That admiration did not hoop at them:
But thou, 'gainst all proportion, didst bring in
Wonder to wait on treason and on murder:
And whatsoever cunning fiend it was
That wrought upon thee so preposterously
Hath got the voice in hell for excellence:
All other devils that suggest by treasons
Do botch and bungle up damnation
With patches, colours, and with forms being fetch'd
From glistering semblances of piety;
But he that temper'd thee bade thee stand up,
Gave thee no instance why thou shouldst do treason,
Unless to dub thee with the name of traitor.
If that same demon that hath gull'd thee thus
Should with his lion gait walk the whole world,
He might return to vasty Tartar back,
And tell the legions 'I can never win
A soul so easy as that Englishman's'.

O, how hast thou with jealousy infected
The sweetness of affiance! Show men dutiful?
Why, so didst thou: seem they grave and learned?
Why, so didst thou: come they of noble family?
Why, so didst thou: seem they religious?
Why, so didst thou: or are they spare in diet,
Free from gross passion or of mirth or anger,
Constant in spirit, not swerving with the blood,
Garnish'd and deck'd in modest complement,
Not working with the eye without the ear,
And but in purged judgement trusting neither?
Such and so finely boulted didst thou seem:
And thus thy fall hath left a kind of blot,
To mark the full-fraught man and best indued
With some suspicion. I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man. Their faults are open:
Arrest them to the answer of the law;
And God acquit them of their practices!

Exe. I arrest thee of high treason, by the name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight, of Northumberland.

Scroop. Our purposes God justly hath discover'd;
And I repent my fault more than my death;
Which I beseech your highness to forgive,
Although my body pay the price of it.

Cam. For me, the gold of France did not seduce;
Although I did admit it as a motive
The sooner to effect what I intended:
But God be thanked for prevention;
Which I in sufferance heartily will rejoice,
Beseeching God and you to pardon me.

Grey. Never did faithful subject more rejoice
At the discovery of most dangerous treason
Than I do at this hour joy o'er myself,
Prevented from a damned enterprise:
My fault, but not my body, pardon, sovereign.

K. Hen. God quit you in his mercy! Hear your sentence.
You have conspired against our royal person,
Join'd with an enemy proclaim'd and from his coffers
Received the golden earnest of our death;

Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt
And his whole kingdom into desolation.
Touching our person seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you therefore hence,
Poor miserable wretches, to your death:
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offences! Bear them hence.
[*Exeunt Cambridge, Scroop and Grey, guarded.*
Now, lords, for France; the enterprise whereof
Shall be to you, as us, like glorious.
We doubt not of a fair and lucky war,
Since God so graciously hath brought to light
This dangerous treason lurking in our way
To hinder our beginnings. We doubt not now
But every rub is smoothed on our way.
Then forth, dear countrymen: let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance:
No king of England, if not king of France. [*Exeunt.*

SCENE III. *London. Before a tavern.*

Enter PISTOL, Hostess, NYM, BARDOLPH, *and* BOY.

Host. Prithee, honey-sweet husband, let me bring thee to Staines.

Pist. No; for my manly heart doth yearn.
Bardolph, be blithe: Nym, rouse thy vaunting veins:
Boy, bristle thy courage up; for Falstaff he is dead,
And we must yearn therefore.

Bard. Would I were with him, wheresome'er he is, either in heaven or in hell!

Host. Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's bosom. A' made a finer end and went away an it had been any christom child; a' parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a'

babbled of green fields. 'How now, Sir John!' quoth I: 'what, man! be o' good cheer.' So a' cried out 'God, God, God!' three or four times. Now I, to comfort him, bid him a' should not think of God; I hoped there was no need to trouble himself with any such thoughts yet. So a' bade me lay more clothes on his feet: I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone.

Nym. They say he cried out of sack.

Host. Ay, that a' did.

Bard. And of women.

Host. Nay, that a' did not.

Boy. Yes, that a' did; and said they were devils incarnate.

Host. A' could never abide carnation; 't was a colour he never liked.

Boy. A' said once the devil would have him about women.

Host. A' did in some sort, indeed, handle women; but then he was rheumatic, and talked of the whore of Babylon.

Boy. Do you not remember, a' saw a flea stick upon Bardolph's nose, and a' said it was a black soul burning in hell-fire?

Bard. Well, the fuel is gone that maintained that fire: that 's all the riches I got in his service.

Nym. Shall we shog? the king will be gone from Southampton.

Pist. Come, let 's away. My love, give me thy lips.
Look to my chattels and my movables:
Let senses rule; the word is 'Pitch and Pay':
Trust none;
For oaths are straws, men's faiths are wafer-cakes,
And hold-fast is the only dog, my duck:
Therefore, Caveto be thy counsellor.
Go, clear thy crystals. Yoke-fellows in arms,
Let us to France; like horse-leeches, my boys,
To suck, to suck, the very blood to suck!

Boy. And that 's but unwholesome food, they say.

Pist. Touch her soft mouth, and march.

Bard. Farewell, hostess. [*Kissing her.*

Nym. I cannot kiss, that is the humour of it; but, adieu.

Pist. Let housewifery appear: keep close, I thee command.

Host. Farewell; adieu. [*Exeunt.*

SCENE IV. *France. The* KING'S *palace.*

Flourish. Enter the FRENCH KING, *the* DAUPHIN, *the* DUKES OF BERRI *and* BRETAGNE, *the* CONSTABLE, *and others.*

Fr. King. Thus comes the English with full power upon us;
And more than carefully it us concerns
To answer royally in our defences.
Therefore the Dukes of Berri and of Bretagne,
Of Brabant and of Orleans, shall make forth,
And you, Prince Dauphin, with all swift dispatch,
To line and new repair our towns of war
With men of courage and with means defendant;
For England his approaches makes as fierce
As waters to the sucking of a gulf.
It fits us then to be as provident
As fear may teach us out of late examples
Left by the fatal and neglected English
Upon our fields.
Dau. My most redoubted father,
It is most meet we arm us 'gainst the foe;
For peace itself should not so dull a kingdom,
Though war nor no known quarrel were in question,
But that defences, musters, preparations,
Should be maintain'd, assembled and collected,
As were a war in expectation.
Therefore, I say 't is meet we all go forth
To view the sick and feeble parts of France:
And let us do it with no show of fear;
No, with no more than if we heard that England
Were busied with a Whitsun morris-dance:
For, my good liege, she is so idly king'd,
Her sceptre so fantastically borne
By a vain, giddy, shallow, humorous youth,
That fear attends her not.
Con. O peace, Prince Dauphin!
You are too much mistaken in this king;
Question your grace the late ambassadors,
With what great state he heard their embassy,
How well supplied with noble counsellors,
How modest in exception, and withal
How terrible in constant resolution,

And you shall find his vanities forespent
Were but the outside of the Roman Brutus,
Covering discretion with a coat of folly;
As gardeners do with ordure hide those roots
That shall first spring and be most delicate.
Dau. Well, 't is not so, my lord high constable;
But though we think it so, it is no matter:
In cases of defence 't is best to weigh
The enemy more mighty than he seems:
So the proportions of defence are fill'd;
Which of a weak and niggardly projection
Doth, like a miser, spoil his coat with scanting
A little cloth.
Fr. King. Think we King Harry strong;
And, princes, look you strongly arm to meet him.
The kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain
That haunted us in our familiar paths:
Witness our too much memorable shame
When Cressy battle fatally was struck,
And all our princes captived by the hand
Of that black name, Edward, Black Prince of Wales;
Whiles that his mountain sire, on mountain standing,
Up in the air, crown'd with the golden sun,
Saw his heroical seed, and smiled to see him,
Mangle the work of nature and deface
The patterns that by God and by French fathers
Had twenty years been made. This is a stem
Of that victorious stock; and let us fear
The native mightiness and fate of him.

Enter a Messenger.

Mess. Ambassadors from Harry King of England
Do crave admittance to your majesty.
Fr. King. We 'll give them present audience. Go, and bring them. [*Exeunt Messenger and certain Lords.*
You see this chase is hotly follow'd, friends.
Dau. Turn head, and stop pursuit; for coward dogs
Most spend their mouths when what they seem to threaten
Runs far before them. Good my sovereign,
Take up the English short, and let them know
Of what a monarchy you are the head:
Self-love, my liege, is not so vile a sin
As self-neglecting.

Re-enter Lords, *with* EXETER *and train.*

Fr. King. From our brother England?
Exe. From him; and thus he greets your majesty.
He wills you, in the name of God Almighty,
That you divest yourself, and lay apart
The borrow'd glories that by gift of heaven,
By law of nature and of nations, longs
To him and to his heirs; namely, the crown
And all wide-stretched honours that pertain
By custom and the ordinance of times
Unto the crown of France. That you may know
'T is no sinister nor no awkward claim,
Pick'd from the worm-holes of long-vanish'd days,
Nor from the dust of old oblivion raked,
He sends you this most memorable line,
In every branch truly demonstrative;
Willing you overlook this pedigree:
And when you find him evenly derived
From his most famed of famous ancestors,
Edward the Third, he bids you then resign
Your crown and kingdom, indirectly held
From him the native and true challenger.
Fr. King. Or else what follows?
Exe. Bloody constraint; for if you hide the crown
Even in your hearts, there will he rake for it:
Therefore in fierce tempest is he coming,
In thunder and in earthquake, like a Jove,
That, if requiring fail, he will compel;
And bids you, in the bowels of the Lord,
Deliver up the crown, and to take mercy
On the poor souls for whom this hungry war
Opens his vasty jaws; and on your head
Turning the widows' tears, the orphans' cries,
The dead men's blood, the pining maidens' groans,
For husbands, fathers and betrothed lovers,
That shall be swallow'd in this controversy.
This is his claim, his threatening and my message;
Unless the Dauphin be in presence here,
To whom expressly I bring greeting too.
Fr. King. For us, we will consider of this further:
To-morrow shall you bear our full intent
Back to our brother England.
Dau. For the Dauphin,
I stand here for him: what to him from England?

Exe. Scorn and defiance, slight regard, contempt,
And any thing that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king; an if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He'll call you to so hot an answer of it,
That caves and womby vaultages of France
Shall chide your trespass and return your mock
In second accent of his ordinance.
Dau. Say, if my father render fair return,
It is against my will; for I desire
Nothing but odds with England: to that end,
As matching to his youth and vanity,
I did present him with the Paris balls.
Exe. He'll make your Paris Louvre shake for it,
Were it the mistress-court of mighty Europe:
And, be assured, you'll find a difference,
As we his subjects have in wonder found,
Between the promise of his greener days
And these he masters now: now he weighs time
Even to the utmost grain: that you shall read
In your own losses, if he stay in France.
Fr. King. To-morrow shall you know our mind at full.
[*Flourish.*
Exe. Dispatch us with all speed, lest that our king
Come here himself to question our delay;
For he is footed in this land already.
Fr. King. You shall be soon dispatch'd with fair conditions:
A night is but small breath and little pause
To answer matters of this consequence. [*Exeunt.*

ACT III.

PROLOGUE.

Enter Chorus.

Chor. Thus with imagined wing our swift scene flies
In motion of no less celerity
Than that of thought. Suppose that you have seen
The well-appointed king at Hampton pier
Embark his royalty; and his brave fleet

With silken streamers the young Phœbus fanning:
Play with your fancies, and in them behold
Upon the hempen tackle ship-boys climbing;
Hear the shrill whistle which doth order give
To sounds confused; behold the threaden sails,
Borne with the invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea,
Breasting the lofty surge: O, do but think
You stand upon the rivage and behold
A city on the inconstant billows dancing;
For so appears this fleet majestical,
Holding due course to Harflew. Follow, follow:
Grapple your minds to sternage of this navy,
And leave your England, as dead midnight still,
Guarded with grandsires, babies and old women,
Either past or not arrived to pith and puissance;
For who is he, whose chin is but enrich'd
With one appearing hair, that will not follow
These cull'd and choice-drawn cavaliers to France?
Work, work your thoughts, and therein see a siege;
Behold the ordnance on their carriages,
With fatal mouths gaping on girded Harflew.
Suppose the ambassador from the French comes back;
Tells Harry that the king doth offer him
Katharine his daughter, and with her, to dowry,
Some petty and unprofitable dukedoms.
The offer likes not: and the nimble gunner
With linstock now the devilish cannon touches,
[*Alarum, and chambers go off*
And down goes all before them. Still be kind,
And eche out our performance with your mind. [*Exit.*

SCENE I. *France. Before Harfleur.*

Alarum. Enter KING HENRY, EXETER, BEDFORD, GLOUCESTER, *and* Soldiers, *with scaling-ladders.*

K. Hen. Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,

Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English,
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

[*Exeunt. Alarum, and chambers go off.*

SCENE II. *The same.*

Enter NYM, BARDOLPH, PISTOL, *and* Boy.

Bard. On, on, on, on, on! to the breach, to the breach!

Nym. Pray thee, corporal, stay: the knocks are too hot; and, for mine own part, I have not a case of lives: the humour of it is too hot, that is the very plain-song of it.

Pist. The plain-song is most just; for humours do abound:
Knocks go and come; God's vassals drop and die;

And sword and shield,
In bloody field,
Doth win immortal fame.

Boy. Would I were in an ale-house in London! I would give all my fame for a pot of ale and safety.

Pist. And I:

If wishes would prevail with me,
My purpose should not fail with me,
But thither would I hie.

Boy. As duly, but not as truly,
As bird doth sing on bough.

Enter FLUELLEN.

Flu. Up to the breach, you dogs! avaunt, you cullions! [*Driving them forward.*

Pist. Be merciful, great duke, to men of mould.
Abate thy rage, abate thy manly rage,
Abate thy rage, great duke!
Good bawcock, bate thy rage; use lenity, sweet chuck!

Nym. These be good humours! your honour wins bad humours. [*Exeunt all but Boy.*

Boy. As young as I am, I have observed these three swashers. I am boy to them all three: but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced; by the means whereof a' faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof a' breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest a' should be thought a coward: but his few bad words are matched with as few good deeds; for a' never broke any man's head but his own, and that was against a post when he was drunk. They will steal any thing, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching, and in Callice they stole a fire-shovel: I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their hand-kerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villany goes against my weak stomach, and therefore I must cast it up. [*Exit.*

Re-enter FLUELLEN, GOWER *following.*

Gow. Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.

Flu. To the mines! tell you the duke, it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war: the concavities of it is not sufficient; for, look you, th' athversary, you may discuss unto the duke, look you, is digt himself four yard under the countermines: by Cheshu, I think a' will plow up all, if there is not better directions.

Gow. The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very valiant gentleman, i' faith.

Flu. It is Captain Macmorris, is it not?

Gow. I think it be.

Flu. By Cheshu, he is an ass, as in the world: I will verify as much in his beard: he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

Enter MACMORRIS *and* Captain JAMY.

Gow. Here a' comes; and the Scots captain, Captain Jamy, with him.

Flu. Captain Jamy is a marvellous falorous gentleman, that is certain; and of great expedition and knowledge in th' aunchient wars, upon my particular knowledge of his directions: by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

Jamy. I say gud-day, Captain Fluellen.

Flu. God-den to your worship, good Captain James.

Gow. How now, Captain Macmorris! have you quit the mines? have the pioners given o'er?

Mac. By Chrish, la! tish ill done: the work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, so Chrish save me, la! in an hour: O, tish ill done, tish ill done; by my hand, tish ill done!

Flu. Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

Jamy. It sall be vary gud, gud feith, gud captains bath:

and I sall quit you with gud leve, as I may pick occasion; that sall I, marry.

Mac. It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and, be Chrish, do nothing: 'tis shame for us all: so God sa' me, 'tis shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la!

Jamy. By the mess, ere theise eyes of mine take themselves to slomber, ay'll de gud service, or ay'll lig i' the grund for it; ay, or go to death; and ay'll pay't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain hear some question 'tween you tway.

Flu. Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

Mac. Of my nation! What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal—What ish my nation? Who talks of my nation?

Flu. Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

Mac. I do not know you so good a man as myself: so Chrish save me, I will cut off your head.

Gow. Gentlemen both, you will mistake each other.

Jamy. A! that's a foul fault. [*A parley sounded.*

Gow. The town sounds a parley.

Flu. Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end.

[*Exeunt.*

SCENE III. *The same. Before the gates.*

The Governor *and some* Citizens *on the walls; the English forces below. Enter* KING HENRY *and his train.*

K. Hen. How yet resolves the governor of the town?
This is the latest parle we will admit:
Therefore to our best mercy give yourselves;
Or like to men proud of destruction
Defy us to our worst: for, as I am a soldier,

A name that in my thoughts becomes me best.
If I begin the battery once again,
I will not leave the half-achieved Harflew
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh-fair virgins and your flowering infants.
What is it then to me, if impious war,
Array'd in flames like to the prince of fiends,
Do, with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation?
What is't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon the enraged soldiers in their spoil
As send precepts to the leviathan
To come ashore. Therefore, you men of Harflew,
Take pity of your town and of your people,
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil and villany.
If not, why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards,
And their most reverend heads dash'd to the walls;
Your naked infants spitted upon pikes,
Whiles the mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? will you yield, and this avoid,
Or, guilty in defence, be thus destroy'd?

Gov. Our expectation hath this day an end:
The Dauphin, whom of succours we entreated,
Returns us that his powers are yet not ready
To raise so great a siege. Therefore, great king,
We yield our town and lives to thy soft mercy.
Enter our gates; dispose of us and ours;
For we no longer are defensible.

K. Hen. Open your gates. Come, uncle Exeter,
Go you and enter Harflew; there remain,
And fortify it strongly 'gainst the French:
Use mercy to them all. For us, dear uncle,
The winter coming on and sickness growing
Upon our soldiers, we will retire to Callice.
To-night in Harflew will we be your guest;
To-morrow for the march are we addrest.

[*Flourish. The King and his train enter the town.*

SCENE IV. *The* FRENCH KING'S *palace.*

Enter KATHARINE *and* ALICE.

Kath. Alice, tu as été en Angleterre, et tu parles bien le langage.

Alice. Un peu, madame.

Kath. Je te prie, m'enseignez; il faut que j'apprenne à parler. Comment appelez-vous la main en Anglois?

Alice. La main? elle est appelée de hand.

Kath. De hand. Et les doigts?

Alice. Les doigts? ma foi, j'oublie les doigts; mais je me souviendrai. Les doigts? je pense qu'ils sont appelés de fingres; oui, de fingres.

Kath. La main, de hand; les doigts, de fingres. Je pense que je suis le bon écolier; j'ai gagné deux mots d'Anglois vîtement. Comment appelez-vous les ongles?

Alice. Les ongles? nous les appelons de nails.

Kath. De nails. Ecoutez; dites-moi, si je parle bien: de hand, de fingres, et de nails.

Alice. C'est bien dit, madame; il est fort bon Anglois.

Kath. Dites-moi l'Anglois pour le bras.

Alice. De arm, madame.

Kath. Et le coude?

Alice. De elbow.

Kath. De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

Alice. Il est trop difficile, madame, comme je pense.

Kath. Excusez-moi, Alice; écoutez: de hand, de fingres, de nails, de arma, de bilbow.

Alice. De elbow, madame.

Kath. O Seigneur Dieu, je m'en oublie! de elbow. Comment appelez-vous le col?

Alice. De neck, madame.

Kath. De nick. Et le menton?

Alice. De chin.

Kath. De sin. Le col, de nick; le menton, de sin.

Alice. Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

Kath. Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

Alice. N'avez-vous pas déjà oublié ce que je vous ai enseigné?

Kath. Non, je reciterai à vous promptement: de hand, de fingres, de mails,—

Alice. De nails, madame.

Kath. De nails, de arm, de ilbow.

Alice. Sauf votre honneur, de elbow.

Kath. Ainsi dis-je; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe?

Alice. De foot, madame; et de coun.

Kath. De foot et de coun! O Seigneur Dieu! ce sont mots de son mauvais, corruptible, gros, et impudique, et non pour les dames d'honneur d'user: je ne voudrais prononcer ces mots devant les seigneurs de France pour tout le monde. Foh! le foot et le coun! Néanmoins, je reciterai une autre fois ma leçon ensemble: de hand, de fingres, de nails, de arm, de elbow, de nick, de sin, de foot, de coun.

Alice. Excellent, madame!

Kath. C'est assez pour une fois: allons-nous à diner.

[*Exeunt.*

SCENE V. *The same*

Enter the KING OF FRANCE, *the* DAUPHIN, *the* DUKE OF BOURBON, *the* CONSTABLE OF FRANCE, *and others.*

Fr. King. 'T is certain he hath pass'd the river Somme.

Con. And if he be not fought withal, my lord,
Let us not live in France; let us quit all
And give our vineyards to a barbarous people.

Dau. O Dieu vivant! shall a few sprays of us,
The emptying of our fathers' luxury,
Our scions, put in wild and savage stock,
Spirt up so suddenly into the clouds,
And overlook their grafters?

Bour. Normans, but bastard Normans, Norman bastards!
Mort de ma vie! if they march along
Unfought withal, but I will sell my dukedom,
To buy a slobbery and a dirty farm
In that nook-shotten isle of Albion.

Con. Dieu de batailles! where have they this mettle?
Is not their climate foggy, raw and dull,

On whom, as in despite, the sun looks pale,
Killing their fruit with frowns? Can sodden water,
A drench for sur-rein'd jades, their barley-broth,
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us not hang like roping icicles
Upon our houses' thatch, whiles a more frosty people
Sweat drops of gallant youth in our rich fields!
Poor we may call them in their native lords.
Dau. By faith and honour,
Our madams mock at us, and plainly say
Our mettle is bred out and they will give
Their bodies to the lust of English youth
To new-store France with bastard warriors.
Bour. They bid us to the English dancing-schools,
And teach lavoltas high and swift corantos;
Saying our grace is only in our heels,
And that we are most lofty runaways.
Fr. King. Where is Montjoy the herald? speed him hence:
Let him greet England with our sharp defiance.
Up, princes! and, with spirit of honour edged
More sharper than your swords, hie to the field:
Charles Delabreth, high constable of France;
You Dukes of Orleans, Bourbon, and of Berri,
Alençon, Brabant, Bar, and Burgundy;
Jaques Chatillon, Rambures, Vaudemont,
Beaumont, Grandpré, Roussi, and Fauconberg.
Foix, Lestrale, Bouciqualt, and Charolois;
High dukes, great princes, barons, lords and knights,
For your great seats now quit you of great shames.
Bar Harry England, that sweeps through our land
With pennons painted in the blood of Harflew:
Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon:
Go down upon him, you have power enough,
And in a captive chariot into Roan
Bring him our prisoner.
Con. This becomes the great.
Sorry am I his numbers are so few,
His soldiers sick and famish'd in their march,
For I am sure, when he shall see our army,
He'll drop his heart into the sink of fear
And for achievement offer us his ransom.

Fr. King. Therefore, lord constable, haste on Montjoy,
And let him say to England that we send
To know what willing ransom he will give.
Prince Dauphin, you shall stay with us in Roan.
Dau. Not so, I do beseech your majesty.
Fr. King. Be patient, for you shall remain with us.
Now forth, lord constable and princes all,
And quickly bring us word of England's fall. [*Exeunt.*

SCENE VI. *The English camp in Picardy.*

Enter GOWER *and* FLUELLEN, *meeting.*

Gow. How now, Captain Fluellen! come you from the bridge?
Flu. I assure you, there is very excellent services committed at the bridge.
Gow. Is the Duke of Exeter safe?
Flu. The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not—God be praised and blessed!—any hurt in the world; but keeps the bridge most valiantly, with excellent discipline. There is an aunchient lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service.
Gow. What do you call him?
Flu. He is called Aunchient Pistol.
Gow. I know him not.

Enter PISTOL.

Flu. Here is the man.
Pist. Captain, I thee beseech to do me favours:
The Duke of Exeter doth love thee well.
Flu. Ay, I praise God; and I have merited some love at his hands.
Pist. Bardolph, a soldier, firm and sound of heart,
And of buxom valour, hath, by cruel fate,
And giddy Fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone—
Flu. By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning,

and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls: in good truth, the poet makes a most excellent description of it: Fortune is an excellent moral.

Pist. Fortune is Bardolph's foe and frowns on him;
For he hath stolen a pax, and hanged must a' be:
A damned death!
Let gallows gape for dog; let man go free
And let not hemp his wind-pipe suffocate:
But Exeter hath given the doom of death
For pax of little price.
Therefore, go speak; the duke will hear thy voice:
And let not Bardolph's vital thread be cut
With edge of penny cord and vile reproach:
Speak, captain, for his life, and I will thee requite.

Flu. Aunchient Pistol, I do partly understand your meaning.

Pist. Why then, rejoice therefore.

Flu. Certainly, aunchient, it is not a thing to rejoice at: for if, look you, he were my brother, I would desire the duke to use his good pleasure, and put him to execution; for discipline ought to be used.

Pist. Die and be damn'd! and figo for thy friendship!

Flu. It is well.

Pist. The fig of Spain! [*Exit.*

Flu. Very good.

Gow. Why, this is an arrant counterfeit rascal; I remember him now; a bawd, a cutpurse.

Flu. I 'll assure you, a' uttered as prave words at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

Gow. Why, 't is a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done; at such and such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook.

Flu. I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make show to the world he is: if I find a hole in his coat, I will tell him my mind. [*Drum heard.*] Hark you, the king is coming, and I must speak with him from the pridge.

Drum and colours. Enter KING HENRY, GLOUCESTER, *and* Soldiers.

God pless your majesty!

K. Hen. How now, Fluellen! camest thou from the bridge?

Flu. Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most prave passages; marry, th' athversary was have possession of the pridge; but he is enforced to retire, and the Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man.

K. Hen. What men have you lost, Fluellen?

Flu. The perdition of th' athversary hath been very great, reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your majesty know the man: his face is all bubukles, and whelks, and knobs, and flames o' fire: and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire's out.

K. Hen. We would have all such offenders so cut off: and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

Tucket. Enter MONTJOY.

Mont. You know me by my habit.

K. Hen. Well then I know thee: what shall I know of thee?

Mont. My master's mind.

K. Hen. Unfold it.

Mont. Thus says my king: Say thou to Harry of England: Though we seemed dead, we did but sleep: advantage is a better soldier than rashness. Tell him we could have rebuked him at Harflew, but that we thought not good to bruise an injury till it were full ripe: now we speak upon our cue, and our voice is imperial: England shall repent his folly, see his

weakness, and admire our sufferance. Bid him therefore consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master; so much my office.

K. Hen. What is thy name? I know thy quality.

Mont. Montjoy.

K. Hen. Thou dost thy office fairly. Turn thee back,
And tell thy king I do not seek him now;
But could be willing to march on to Callice
Without impeachment: for, to say the sooth,
Though 't is no wisdom to confess so much
Unto an enemy of craft and vantage,
My people are with sickness much enfeebled,
My numbers lessened, and those few I have
Almost no better than so many French;
Who when they were in health, I tell thee, herald,
I thought upon one pair of English legs
Did march three Frenchmen. Yet, forgive me, God,
That I do brag thus! This your air of France
Hath blown that vice in me; I must repent.
Go therefore, tell thy master here I am;
My ransom is this frail and worthless trunk,
My army but a weak and sickly guard;
Yet, God before, tell him we will come on,
Though France himself and such another neighbour
Stand in our way. There's for thy labour, Montjoy.
Go, bid thy master well advise himself:
If we may pass, we will; if we be hinder'd,
We shall your tawny ground with your red blood
Discolour: and so, Montjoy, fare you well.
The sum of all our answer is but this:
We would not seek a battle, as we are;
Nor, as we are, we say we will not shun it:
So tell your master.

Mont. I shall deliver so. Thanks to your highness. [*Exit.*

Glou. I hope they will not come upon us now.

K. Hen. We are in God's hand, brother, not in theirs.
March to the bridge; it now draws toward night:

Beyond the river we 'll encamp ourselves,
And on to-morrow bid them march away. [*Exeunt.*

SCENE VII. *The French camp, near Agincourt*

Enter the CONSTABLE OF FRANCE, *the* LORD RAMBURES, ORLEANS, DAUPHIN, *with others.*

Con. Tut! I have the best armour of the world. Would it were day!

Orl. You have an excellent armour; but let my horse have his due.

Con. It is the best horse of Europe.

Orl. Will it never be morning?

Dau. My Lord of Orleans, and my lord high constable, you talk of horse and armour?

Orl. You are as well provided of both as any prince in the world.

Dau. What a long night is this! I will not change my horse with any that treads but on four pasterns. Ca, ha! he bounds from the earth, as if his entrails were hairs; le cheval volant, the Pegasus, chez les narines de feu! When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

Orl. He 's of the colour of the nutmeg.

Dau. And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him: he is indeed a horse; and all other jades you may call beasts.

Con. Indeed, my lord, it is a most absolute and excellent horse.

Dau. It is the prince of palfreys; his neigh is like the bidding of a monarch and his countenance enforces homage.

Orl. No more, cousin.

Dau. Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is argument for them all: 't is a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world, familiar to us and unknown, to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise and began thus: 'Wonder of nature,'—

Orl. I have heard a sonnet begin so to one's mistress.
Dau. Then did they imitate that which I composed to my courser, for my horse is my mistress.
Orl. Your mistress bears well.
Dau. Me well; which is the prescript praise and perfection of a good and particular mistress.
Con. Nay, for methought yesterday your mistress shrewdly shook your back.
Dau. So perhaps did yours.
Con. Mine was not bridled.
Dau. O then belike she was old and gentle; and you rode, like a kern of Ireland, your French hose off, and in your strait strossers.
Con. You have good judgement in horsemanship.
Dau. Be warned by me, then: they that ride so and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.
Con. I had as lief have my mistress a jade.
Dau. I tell thee, constable, my mistress wears his own hair.
Con. I could make as true a boast as that, if I had a sow to my mistress.
Dau. 'Le chien est retourné à son propre vomissement, et la truie lavée au bourbier': thou makest use of any thing.
Con. Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.
Ram. My lord constable, the armour that I saw in your tent to-night, are those stars or suns upon it?
Con. Stars, my lord.
Dau. Some of them will fall to-morrow, I hope.
Con. And yet my sky shall not want.
Dau. That may be, for you bear a many superfluously, and 't were more honour some were away.
Con. Even as your horse bears your praises; who would trot as well, were some of your brags dismounted.
Dau. Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.
Con. I will not say so, for fear I should be faced out of my way: but I would it were morning; for I would fain be about the ears of the English.
Ram. Who will go to hazard with me for twenty prisoners?
Con. You must first go yourself to hazard, ere you have them.

Dau. 'T is midnight; I 'll go arm myself. [*Exit.*

Orl. The Dauphin longs for morning.

Ram. He longs to eat the English.

Con. I think he will eat all he kills.

Orl. By the white hand of my lady, he 's a gallant prince.

Con. Swear by her foot, that she may tread out the oath.

Orl. He is simply the most active gentleman of France.

Con. Doing is activity; and he will still be doing.

Orl. He never did harm, that I heard of.

Con. Nor will do none to-morrow: he will keep that good name still.

Orl. I know him to be valiant.

Con. I was told that by one that knows him better than you.

Orl. What 's he?

Con. Marry, he told me so himself; and he said he cared not who knew it.

Orl. He needs not; it is no hidden virtue in him.

Con. By my faith, sir, but it is; never any body saw it but his lackey: 't is a hooded valour; and when it appears, it will bate.

Orl. Ill will never said well.

Con. I will cap that proverb with 'There is flattery in friendship'.

Orl. And I will take up that with 'Give the devil his due'.

Con. Well placed: there stands your friend for the devil: have at the very eye of that proverb with 'A pox of the devil'.

Orl. You are the better at proverbs, by how much 'A fool's bolt is soon shot'.

Con. You have shot over.

Orl. 'T is not the first time you were overshot.

Enter a Messenger.

Mess. My lord high constable, the English lie within fifteen hundred paces of your tents.

Con. Who hath measured the ground?

Mess. The Lord Grandpré.

Con. A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.

Orl. What a wretched and peevish fellow is this king of England, to mope with his fat-brained followers so far out of his knowledge!

Con. If the English had any apprehension, they would run away.

Orl. That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

Ram. That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

Orl. Foolish curs, that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples! You may as well say, that's a valiant flea that dare eat his breakfast on the lip of a lion.

Con. Just, just; and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives: and then give them great meals of beef and iron and steel, they will eat like wolves and fight like devils.

Orl. Ay, but these English are shrewdly out of beef.

Con. Then shall we find to-morrow they have only stomachs to eat and none to fight. Now is it time to arm: come, shall we about it?

Orl. It is now two o'clock: but, let me see, by ten
We shall have each a hundred Englishmen. [*Exeunt.*

ACT IV.

PROLOGUE.

Enter Chorus.

Chor. Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp through the foul womb of night
The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire, and through their paly flames
Each battle sees the other's umber'd face;
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation:
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.

Proud of their numbers and secure in soul,
The confident and over-lusty French
Do the low-rated English play at dice;
And chide the cripple tardy-gaited night
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemned English
Like sacrifices, by their watchful fires
Sit patiently and inly ruminate
The morning's danger, and their gesture sad
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. O now, who will behold
The royal captain of this ruin'd band
Walking from watch to watch, from tent to tent,
Let him cry 'Praise and glory on his head!'
For forth he goes and visits all his host,
Bids them good morrow with a modest smile
And calls them brothers, friends and countrymen.
Upon his royal face there is no note
How dread an army hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night,
But freshly looks and over-bears attaint
With cheerful semblance and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks:
A largess universal like the sun
His liberal eye doth give to every one,
Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
A little touch of Harry in the night.
And so our scene must to the battle fly;
Where—O for pity!—we shall much disgrace
With four or five most vile and ragged foils,
Right ill disposed in brawl ridiculous,
The name of Agincourt. Yet sit and see,
Minding true things by what their mockeries be. [*Exit.*

SCENE I. *The English camp at Agincourt.*

Enter KING HENRY, BEDFORD, *and* GLOUCESTER.

K. Hen. Gloucester, 't is true that we are in great danger;
The greater therefore should our courage be.
Good morrow, brother Bedford. God Almighty!

There is some soul of goodness in things evil,
Would men observingly distil it out.
For our bad neighbour makes us early stirrers,
Which is both healthful and good husbandry:
Besides they are our outward consciences,
And preachers to us all, admonishing
That we should dress us fairly for our end.
Thus may we gather honey from the weed,
And make a moral of the devil himself.

Enter ERPINGHAM.

Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.
Erp. Not so, my liege: this lodging likes me better,
Since I may say 'Now lie I like a king'.
K. Hen. 'T is good for men to love their present pains
Upon example; so the spirit is eased:
And when the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave and newly move,
With casted slough and fresh legerity.
Lend me thy cloak, Sir Thomas. Brothers both,
Commend me to the princes in our camp;
Do my good morrow to them, and anon
Desire them all to my pavilion.
Glou. We shall, my liege.
Erp. Shall I attend your grace!
K. Hen. No, my good knight;
Go with my brothers to my lords of England:
I and my bosom must debate a while,
And then I would no other company.
Erp. The Lord in heaven bless thee, noble Harry!
[*Exeunt all but King.*
K. Hen. God-a-mercy, old heart! thou speak'st cheerfully.

Enter PISTOL.

Pist. Qui va là?
K. Hen. A friend.
Pist. Discuss unto me; art thou officer?
Or art thou base, common and popular?
K. Hen. I am a gentleman of a company.
Pist. Trail'st thou the puissant pike?
K. Hen. Even so. What are you?

Pist. As good a gentleman as the emperor.
K. Hen. Then you are a better than the king.
Pist. The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?
K. Hen. Harry le Roy.
Pist. Le Roy! a Cornish name: art thou of Cornish crew?
K. Hen. No, I am a Welshman. 51
Pist. Know'st thou Fluellen?
K. Hen. Yes.
Pist. Tell him, I'll knock his leek about his pate
Upon Saint Davy's day.
K. Hen. Do not you wear your dagger in your cap that day, lest he knock that about yours.
Pist. Art thou his friend?
K. Hen. And his kinsman too.
Pist. The figo for thee, then! 60
K. Hen. I thank you: God be with you!
Pist. My name is Pistol call'd. [*Exit.*
K. Hen. It sorts well with your fierceness.

Enter FLUELLEN *and* GOWER.

Gow. Captain Fluellen!
Flu. So! in the name of Jesu Christ, speak lower. It is the greatest admiration in the universal world, when the true and aunchient prerogatifes and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle nor pibble pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise. 73
Gow. Why, the enemy is loud; you hear him all night.
Flu. If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? in your own conscience, now?
Gow. I will speak lower.
Flu. I pray you and beseech you that you will.
[*Exeunt Gower and Fluellen.*
K. Hen. Though it appear a little out of fashion,
There is much care and valour in this Welshman. 82

Enter three soldiers, JOHN BATES, ALEXANDER COURT, *and* MICHAEL WILLIAMS.

Court. Brother John Bates, is not that the morning which breaks yonder?

Bates. I think it be: but we have no great cause to desire the approach of day.

Will. We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

K. Hen. A friend.

Will. Under what captain serve you?

K. Hen. Under Sir Thomas Erpingham.

Will. A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

K. Hen. Even as men wrecked upon a sand, that look to be washed off the next tide.

Bates. He hath not told his thought to the king?

K. Hen. No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me; the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

Bates. He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

K. Hen. By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is.

Bates. Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

K. Hen. I dare say you love him not so ill, to wish him here alone, howsoever you speak this to feel other men's minds: methinks I could not die any where so contented as in the king's company; his cause being just and his quarrel honourable.

Will. That's more than we know.

Bates. Ay, or more than we should seek after; for we know

enough, if we know we are the king's subjects: if his cause be wrong, our obedience to the king wipes the crime of it out of us.

Will. But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in a battle, shall join together at the latter day and cry all 'We died at such a place'; some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dispose of any thing, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it: whom to disobey were against all proportion of subjection.

K. Hen. So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish: then if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him advantage; or not

dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes, it were not sin to think that, making God so free an offer, He let him outlive that day to see His greatness and to teach others how they should prepare.

Will. 'T is certain, every man that dies ill, the ill upon his own head, the king is not to answer it.

Bates. I do not desire he should answer for me; and yet I determine to fight lustily for him.

K. Hen. I myself heard the king say he would not be ransomed.

Will. Ay, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

K. Hen. If I live to see it, I will never trust his word after.

Will. You pay him then. That's a perilous shot out of an elder-gun, that a poor and a private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after! come, 't is a foolish saying.

K. Hen. Your reproof is something too round: I should be angry with you, if the time were convenient.

Will. Let it be a quarrel between us, if you live.

K. Hen. I embrace it.

Will. How shall I know thee again?

K. Hen. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou darest acknowledge it, I will make it my quarrel.

Will. Here's my glove: give me another of thine.

K. Hen. There.

Will. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, 'This is my glove', by this hand, I will take thee a box on the ear.

K. Hen. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.

K. Hen. Well, I will do it, though I take thee in the king's company.

Will. Keep thy word: fare thee well.

Bates. Be friends, you English fools, be friends: we have French quarrels enow, if you could tell how to reckon.

K. Hen. Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no English treason to cut French crowns, and to-morrow the king himself will be a clipper.

[*Exeunt Soldiers.*

Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children and our sins lay on the king!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing! What infinite heart's-ease
Must kings neglect, that private men enjoy!
And what have kings, that privates have not too,
Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O ceremony, show me but thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree and form,
Creating awe and fear in other men?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou the fiery fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose;
I am a king that find thee, and I know
'T is not the balm, the sceptre and the ball,
The sword, the mace, the crown imperial,
The intertissued robe of gold and pearl,
The farced title running 'fore the king,
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave,
Who with a body fill'd and vacant mind
Gets him to rest, cramm'd with distressful bread:
Never sees horrid night, the child of hell,
But, like a lackey, from the rise to set
Sweats in the eye of Phœbus and all night
Sleeps in Elysium; next day after dawn,

Doth rise and help Hyperion to his horse,
And follows so the ever-running year,
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages.

Enter ERPINGHAM.

Erp. My lord, your nobles, jealous of your absence,
Seek through your camp to find you.
K. Hen. Good old knight,
Collect them all together at my tent:
I'll be before thee.
Erp. I shall do't, my lord. [*Exit.*
K. Hen. O God of battles! steel my soldiers' hearts;
Possess them not with fear; take from them now
The sense of reckoning, or the opposed numbers
Pluck their hearts from them. Not to-day, O Lord,
O, not to-day, think not upon the fault
My father made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issued forced drops of blood:
Five hundred poor I have in yearly pay,
Who twice a-day their wither'd hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries, where the sad and solemn priests
Sing still for Richard's soul. More will I do:
Though all that I can do is nothing worth,
Since that my penitence comes after all,
Imploring pardon.

Enter GLOUCESTER.

Glou. My liege!
K. Hen. My brother Gloucester's voice? Ay;
I know thy errand, I will go with thee:
The day, my friends and all things stay for me. [*Exeunt.*

SCENE II. *The French camp.*

Enter the DAUPHIN, ORLEANS, RAMBURES, *and others.*

Orl. The sun doth gild our armour; up, my lords!
Dau. Montez cheval! My horse! varlet! laquais! ha!
Orl. O brave spirit!
Dau. Via! les eaux et la terre.
Orl. Rien puis? l'air et le feu.
Dau. Ciel, cousin Orleans.

Enter CONSTABLE.

Now, my lord constable!
Con. Hark, how our steeds for present service neigh!
Dau. Mount them, and make incision in their hides,
That their hot blood may spin in English eyes,
And dout them with superfluous courage, ha!
Ram. What, will you have them weep our horses' blood?
How shall we, then, behold their natural tears?

Enter Messenger.

Mess. The English are embattled, you French peers.
Con. To horse, you gallant princes! straight to horse!
Do but behold yon poor and starved band,
And your fair show shall suck away their souls,
Leaving them but the shales and husks of men.
There is not work enough for all our hands;
Scarce blood enough in all their sickly veins
To give each naked curtle-axe a stain,
That our French gallants shall to-day draw out,
And sheathe for lack of sport: let us but blow on them,
The vapour of our valour will o'erturn them.
'T is positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants,
Who in unnecessary action swarm
About our squares of battle, were enow
To purge this field of such a hilding foe,
Though we upon this mountain's basis by
Took stand for idle speculation:
But that our honours must not. What's to say?
A very little little let us do,
And all is done. Then let the trumpets sound
The tucket sonance and the note to mount;

For our approach shall so much dare the field
That England shall couch down in fear and yield.

Enter GRANDPRÉ.

Grand. Why do you stay so long, my lords of France?
Yon island carrions, desperate of their bones,
Ill-favouredly become the morning field:
Their ragged curtains poorly are let loose,
And our air shakes them passing scornfully:
Big Mars seems bankrupt in their beggar'd host
And faintly through a rusty beaver peeps:
The horsemen sit like fixed candlesticks,
With torch-staves in their hand; and their poor jades
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale-dead eyes,
And in their pale dull mouths the gimmal bit
Lies foul with chew'd grass, still and motionless;
And their executors, the knavish crows,
Fly o'er them, all impatient for their hour.
Description cannot suit itself in words
To demonstrate the life of such a battle
In life so lifeless as it shows itself.
Con. They have said their prayers, and they stay for death.
Dau. Shall we go send them dinners and fresh suits
And give their fasting horses provender,
And after fight with them?
Con. I stay but for my guard: on to the field!
I will the banner from a trumpet take,
And use it for my haste. Come, come, away!
The sun is high, and we outwear the day. [*Exeunt.*

SCENE III. *The English camp.*

Enter GLOUCESTER, BEDFORD, EXETER, ERPINGHAM, *with all his host:* SALISBURY *and* WESTMORELAND.

Glou. Where is the king?
Bed. The king himself is rode to view their battle.
West. Of fighting men they have full three score thousand.
Exe. There's five to one; besides, they all are fresh.
Sal. God's arm strike with us! 't is a fearful odds.
God bye you, princes all; I 'll to my charge:
If we no more meet till we meet in heaven,
Then, joyfully, my noble Lord of Bedford,
My dear Lord Gloucester, and my good Lord Exeter,
And my kind kinsman, warriors all, adieu!

Bed. Farewell, good Salisbury; and good luck go with thee!
Exe. Farewell, kind lord; fight valiantly to-day:
And yet I do thee wrong to mind thee of it,
For thou art framed of the firm truth of valour.
[*Exit Salisbury.*

Bed. He is as full of valour as of kindness;
Princely in both.

Enter the KING.

West. O that we now had here
But one ten thousand of those men in England
That do no work to-day!
K. Hen. What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian':
Then will he strip his sleeve and show his scars,
And say 'These wounds I had on Crispin's day'.
Old men forget; yet all shall be forgot,

But he'll remember with advantages
What feats he did that day: then shall our names,
Familiar in his mouth as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Re-enter SALISBURY.

Sal. My sovereign lord, bestow yourself with speed:
The French are bravely in their battles set,
And will with all expedience charge on us.

K. Hen. All things are ready, if our minds be so.

West. Perish the man whose mind is backward now!

K. Hen. Thou dost not wish more help from England, coz?

West. God's will! my liege, would you and I alone,
Without more help, could fight this royal battle!

K. Hen. Why, now thou hast unwish'd five thousand men;
Which likes me better than to wish us one.
You know your places: God be with you all!

Tucket. Enter MONTJOY.

Mont. Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound,
Before thy most assured overthrow:
For certainly thou art so near the gulf,
Thou needs must be englutted. Besides, in mercy,
The constable desires thee thou wilt mind
Thy followers of repentance; that their souls
May make a peaceful and a sweet retire
From off these fields, where, wretches, their poor bodies
Must lie and fester.

K. Hen. Who hath sent thee now?
Mont. The Constable of France.
K. Hen. I pray thee, bear my former answer back:
Bid them achieve me and then sell my bones.
Good God! why should they mock poor fellows thus?
The man that once did sell the lion's skin
While the beast lived, was killed with hunting him.
A many of our bodies shall no doubt
Find native graves; upon the which, I trust,
Shall witness live in brass of this day's work:
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be famed; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark then abounding valour in our English,
That being dead, like to the bullet's grazing,
Break out into a second course of mischief,
Killing in relapse of mortality.
Let me speak proudly: tell the constable
We are but warriors for the working-day;
Our gayness and our gilt are all besmirch'd
With rainy marching in the painful field;
There's not a piece of feather in our host—
Good argument, I hope, we will not fly—
And time hath worn us into slovenry:
But, by the mass, our hearts are in the trim;
And my poor soldiers tell me, yet ere night
They'll be in fresher robes, or they will pluck
The gay new coats o'er the French soldiers' heads
And turn them out of service. If they do this,—
As, if God please, they shall,—my ransom then
Will soon be levied. Herald, save thou thy labour;
Come thou no more for ransom, gentle herald:
They shall have none, I swear, but these my joints;
Which if they have as I will leave 'em them,
Shall yield them little, tell the constable.
Mont. I shall, King Harry. And so fare thee well:
Thou never shalt hear herald any more. [*Exit.*
K. Hen. I fear thou'lt once more come again for ransom.

Enter YORK.

York. My lord, most humbly on my knee I beg
The leading of the vaward.

K. Hen. Take it, brave York. Now, soldiers, march away:
And how thou pleasest, God, dispose the day! [*Exeunt.*

SCENE IV. *The field of battle.*

Alarum. Excursions. Enter PISTOL, French Soldier, *and* Boy.

Pist. Yield, cur!

Fr. Sol. Je pense que vous êtes gentilhomme de bonne qualité.

Pist. Qualtitie calmie custure me! Art thou a gentleman? what is thy name? discuss.

Fr. Sol. O Seigneur Dieu!

Pist. O, Signieur Dew should be a gentleman:
Perpend my words, O Signieur Dew, and mark;
O Signieur Dew, thou diest on point of fox,
Except, O signieur, thou do give to me
Egregious ransom.

Fr. Sol. O, prenez miséricorde! ayez pitié de moi!

Pist. Moy shall not serve; I will have forty moys;
Or I will fetch thy rim out at thy throat
In drops of crimson blood.

Fr. Sol. Est-il impossible d'échapper la force de ton bras?

Pist. Brass, cur!
Thou damned and luxurious mountain goat,
Offer'st me brass?

Fr. Sol. O pardonnez moi!

Pist. Say'st thou me so? is that a ton of moys?
Come hither, boy: ask me this slave in French
What is his name.

Boy. Écoutez: comment êtes-vous appelé?

Fr. Sol. Monsieur le Fer.

Boy. He says his name is Master Fer.

Pist. Master Fer! I'll fer him, and firk him, and ferret him: discuss the same in French unto him.

Boy. I do not know the French for fer, and ferret, and firk.

Pist. Bid him prepare; for I will cut his throat.

Fr. Sol. Que dit-il, monsieur?

Boy. Il me commande de vous dire que vous faites vous prêt; car ce soldat ici est disposé tout à cette heure de couper votre gorge.

Pist. Owy, cuppele gorge, permafoy,
Peasant, unless thou give me crowns, brave crowns;
Or mangled shalt thou be by this my sword.

Fr. Sol. O, je vous supplie, pour l'amour de Dieu, me pardonner! Je suis gentilhomme de bonne maison: gardez ma vie, et je vous donnerai deux cents écus.

Pist. What are his words?

Boy. He prays you to save his life: he is a gentleman of a good house; and for his ransom he will give you two hundred crowns.

Pist. Tell him my fury shall abate, and I
The crowns will take.

Fr. Sol. Petit monsieur, que dit-il?

Boy. Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchisement.

Fr. Sol. Sur mes genoux je vous donne mille remercîmens; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, vaillant, et très distingué seigneur d'Angleterre.

Pist. Expound unto me, boy.

Boy. He gives you, upon his knees, a thousand thanks; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and thrice-worthy signieur of England.

Pist. As I suck blood, I will some mercy show.
Follow me!

Boy. Suivez-vous le grand capitaine. [*Exeunt Pistol and French Soldier.*] I did never know so full a voice issue from so empty a heart: but the saying is true, 'The empty vessel makes the greatest sound'. Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger; and they are both hanged; and so would this be, if he durst steal any thing adventurously. I must stay with the lackeys, with the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it but boys.

[*Exit.*

SCENE V. *Another part of the field.*

Enter CONSTABLE, ORLEANS, BOURBON, DAUPHIN, *and* RAMBURES.

Con. O diable!

Orl. O seigneur! le jour est perdu, tout est perdu!

Dau. Mort de ma vie! all is confounded, all!
Reproach and everlasting shame
Sits mocking in our plumes. O méchante fortune!
Do not run away. [*A short alarum.*
Con. Why, all our ranks are broke.
Dau. O perdurable shame! let's stab ourselves.
Be these the wretches that we play'd at dice for?
Orl. Is this the king we sent to for his ransom?
Bour. Shame and eternal shame, nothing but shame.
Let us die in honour: once more back again;
And he that will not follow Bourbon now,
Let him go hence, and with his cap in hand,
Like a base pandar, hold the chamber-door
Whilst by a slave, no gentler than my dog,
His fairest daughter is contaminate.
Con. Disorder, that hath spoil'd us, friend us now!
Let us on heaps go offer up our lives.
Orl. We are enow yet living in the field
To smother up the English in our throngs,
If any order might be thought upon.
Bour. The devil take order now! I'll to the throng:
Let life be short; else shame will be too long. [*Exeunt.*

SCENE VI. *Another part of the field.*

Alarums. Enter KING HENRY *and forces*, EXETER, *and others.*

K. Hen. Well have we done, thrice valiant countrymen:
But all's not done; yet keep the French the field.
Exe. The Duke of York commends him to your majesty.
K. Hen. Lives he, good uncle? thrice within this hour
I saw him down; thrice up again, and fighting;
From helmet to the spur all blood he was.
Exe. In which array, brave soldier, doth he lie
Larding the plain; and by his bloody side,
Yoke-fellow to his honour-owing wounds,
The noble Earl of Suffolk also lies.
Suffolk first died: and York, all haggled over,
Comes to him, where in gore he lay insteep'd,
And takes him by the beard; kisses the gashes
That bloodily did yawn upon his face;
And cries aloud 'Tarry, dear cousin Suffolk!
My soul shall thine keep company to heaven:
Tarry, sweet soul, for mine, then fly abreast,

As in this glorious and well-foughten field
We kept together in our chivalry!'
Upon these words I came and cheer'd him up:
He smiled me in the face, raught me his hand,
And, with a feeble gripe, says 'Dear my lord,
Commend my service to my sovereign'.
So did he turn and over Suffolk's neck
He threw his wounded arm and kiss'd his lips;
And so espoused to death, with blood he seal'd
A testament of noble-ending love.
The pretty and sweet manner of it forced
Those waters from me which I would have stopp'd,
But I had not so much of man in me,
And all my mother came into mine eyes
And gave me up to tears.
K. Hen. I blame you not;
For, hearing this, I must perforce compound
With mistful eyes, or they will issue too. [*Alarum.*
But, hark! what new alarum is this same?
The French have reinforced their scatter'd men
Then every soldier kill his prisoners;
Give the word through. [*Exeunt.*

SCENE VII. *Another part of the field.*

Enter FLUELLEN *and* GOWER.

Flu. Kill the poys and the luggage! 't is expressly against the law of arms: 't is as arrant a piece of knavery, mark you now, as can be offer't; in your conscience, now, is it not?

Gow. 'T is certain there 's not a boy left alive; and the cowardly rascals that ran from the battle ha' done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king, most worthily, hath caused every soldier to cut his prisoner's throat. O, 't is a gallant king!

Flu. Ay, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was born?

Gow. Alexander the Great.

Flu. Why, I pray you, is not pig great? the pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

Gow. I think Alexander the Great was born in Macedon: his father was called Philip of Macedon, as I take it.

Flu. I think it is in Macedon where Alexander is porn. I tell you, captain, if you look in the maps of the 'orld, I warrant you sall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth: but it is out of my prains what is the name of the other river; but 't is all one, 't is alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus.

Gow. Our king is not like him in that: he never killed any of his friends.

Flu. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his good judgements, turned away the fat knight with the great-belly doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

Gow. Sir John Falstaff.

Flu. That is he: I 'll tell you there is good men porn at Monmouth.

Gow. Here comes his majesty.

Alarum. *Enter* KING HENRY, *and forces*; WARWICK, GLOUCESTER, EXETER, *and others.*

K. Hen. I was not angry since I came to France
Until this instant. Take a trumpet, herald;
Ride thou unto the horsemen on yon hill:
If they will fight with us, bid them come down,
Or void the field; they do offend our sight:
If they 'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforced from the old Assyrian slings:
Besides, we 'll cut the throats of those we have,
And not a man of them that we shall take
Shall taste our mercy. Go and tell them so.

Enter MONTJOY.

Exe. Here comes the herald of the French, my liege.
Glo. His eyes are humbler than they used to be.
K. Hen. How now! what means this, herald? know'st thou not
That I have fined these bones of mine for ransom?
Comest thou again for ransom?
Mont. No, great king:
I come to thee for charitable license,
That we may wander o'er this bloody field
To book our dead, and then to bury them;
To sort our nobles from our common men.
For many of our princes—woe the while!—
Lie drown'd and soak'd in mercenary blood;
So do our vulgar drench their peasant limbs
In blood of princes; and their wounded steeds
Fret fetlock deep in gore and with wild rage
Yerk out their armed heels at their dead masters,
Killing them twice. O, give us leave, great king,
To view the field in safety and dispose
Of their dead bodies!
K. Hen. I tell thee truly, herald,
I know not if the day be ours or no;
For yet a many of your horsemen peer
And gallop o'er the field.
Mont. The day is yours.
K. Hen. Praised be God, and not our strength, for it!
What is this castle call'd that stands hard by?
Mont. They call it Agincourt.
K. Hen. Then call we this the field of Agincourt,
Fought on the day of Crispin Crispianus.
Flu. Your grandfather of famous memory, an't please your majesty, and your great-uncle Edward the Plack Prince of Wales, as I have read in the chronicles, fought a most prave pattle here in France.
K. Hen. They did, Fluellen.
Flu. Your majesty says very true: if your majesties is remembered of it, the Welshmen did good service in a garden where leeks did grow, wearing leeks in their Monmouth caps; which, your majesty know, to this hour is an honourable badge of the service; and I do believe your majesty takes no scorn to wear the leek upon Saint Tavy's day.
K. Hen. I wear it for a memorable honour

For I am Welsh, you know, good countryman.

Flu. All the water in Wye cannot wash your majesty's Welsh plood out of your pody, I can tell you that: God pless it and preserve it, as long as it pleases his grace, and his majesty too!

K. Hen. Thanks, good my countryman.

Flu. By Jeshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be God, so long as your majesty is an honest man.

K. Hen. God keep me so! Our heralds go with him:
Bring me just notice of the numbers dead
On both our parts. Call yonder fellow hither.

[*Points to Williams. Exeunt Heralds with Montjoy.*

Exe. Soldier, you must come to the king.

K. Hen. Soldier, why wearest thou that glove in thy cap?

Will. An 't please your majesty, 't is the gage of one that I should fight withal, if he be alive.

K. Hen. An Englishman?

Will. An 't please your majesty, a rascal that swaggered with me last night; who, if alive and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly.

K. Hen. What think you, Captain Fluellen? is it fit this soldier keep his oath?

Flu. He is a craven and a villain else, an 't please your majesty, in my conscience.

K. Hen. It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

Flu. Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain and a Jack-sauce, as ever his black shoe trod upon God's ground and his earth, in my conscience, la!

K. Hen. Then keep thy vow, sirrah, when thou meetest the fellow.

Will. So I will, my liege, as I live.

K. Hen. Who servest thou under?

Will. Under Captain Gower, my liege.

Flu. Gower is a good captain, and is good knowledge and literatured in the wars.

K. Hen. Call him hither to me, soldier.

Will. I will, my liege. [*Exit.*

K. Hen. Here, Fluellen; wear thou this favour for me and stick it in thy cap: when Alençon and myself were down together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, an thou dost me love.

Flu. Your grace doo's me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggriefed at this glove; that is all; but I would fain see it once, an please God of his grace that I might see.

K. Hen. Knowest thou Gower?

Flu. He is my dear friend, an please you.

K. Hen. Pray thee, go seek him, and bring him to my tent.

Flu. I will fetch him. [*Exit.*

K. Hen. My Lord of Warwick, and my brother Gloucester,
Follow Fluellen closely at the heels:
The glove which I have given him for a favour
May haply purchase him a box o' th' ear;
It is the soldier's; I by bargain should
Wear it myself. Follow, good cousin Warwick:
If that the soldier strike him, as I judge
By his blunt bearing he will keep his word,
Some sudden mischief may arise of it;
For I do know Fluellen valiant
And, touched with choler, hot as gunpowder,
And quickly will return an injury:
Follow, and see there be no harm between them.
Go you with me, uncle of Exeter. [*Exeunt.*

SCENE VIII. *Before* KING HENRY'S *pavilion.*

Enter GOWER *and* WILLIAMS.

Will. I warrant it is to knight you, captain.

Enter FLUELLEN.

Flu. God's will and his pleasure, captain, I beseech you now, come apace to the king: there is more good toward you peradventure than is in your knowledge to dream of.

Will. Sir, know you this glove?

Flu. Know the glove! I know the glove is a glove!

Will. I know this; and thus I challenge it. [*Strikes him.*

Flu. 'Sblood! an arrant traitor as any is in the universal world, or in France, or in England!

Gow. How now, sir! you villain!

Will. Do you think I 'll be forsworn?

Flu. Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

Will. I am no traitor.

Flu. That's a lie in thy throat. I charge you in his majesty's name, apprehend him: he's a friend of the Duke Alençon's.

Enter WARWICK *and* GLOUCESTER.

War. How now, how now! what's the matter?

Flu. My Lord of Warwick, here is—praised be God for it!—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty.

Enter KING HENRY *and* EXETER.

K. Hen. How now! what's the matter?

Flu. My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

Will. My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promised to wear it in his cap; I promised to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word.

Flu. Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is: I hope your majesty is pear me testimony and witness, and will avouchment, that this is the glove of Alençon, that your majesty is give me; in your conscience, now.

K. Hen. Give me thy glove, soldier: look, here is the fellow of it.

'T was I, indeed, thou promised'st to strike;
And thou hast given me most bitter terms.

Flu. And please your majesty, let his neck answer for it, if there is any martial law in the world.

K. Hen. How canst thou make me satisfaction?

Will. All offences, my lord, come from the heart: never came any from mine that might offend your majesty.

K. Hen. It was ourself thou didst abuse.

Will. Your majesty came not like yourself: you appeared to me but as a common man; witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you take it for your own fault

and not mine: for had you been as I took you for, I made no offence; therefore, I beseech your highness, pardon me.

K. Hen. Here, uncle Exeter, fill this glove with crowns,
And give it to this fellow. Keep it, fellow;
And wear it for an honour in thy cap
Till I do challenge it. Give him the crowns:
And, captain, you must needs be friends with him.

Flu. By this day and this light, the fellow has mettle enough in his belly. Hold, there is twelve pence for you; and I pray you to serve God, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the better for you.

Will. I will none of your money.

Flu. It is with a good will; I can tell you, it will serve you to mend your shoes: come, wherefore should you be so pashful? your shoes is not so good: 't is a good silling, I warrant you, or I will change it.

Enter an English Herald.

K. Hen. Now, herald, are the dead number'd?

Her. Here is the number of the slaughter'd French.

K. Hen. What prisoners of good sort are taken, uncle?

Exe. Charles Duke of Orleans, nephew to the king;
John Duke of Bourbon, and Lord Bouciqualt:
Of other lords and barons, knights and squires,
Full fifteen hundred, besides common men.

K. Hen. This note doth tell me of ten thousand French
That in the field lie slain: of princes, in this number,
And nobles bearing banners, there lie dead
One hundred twenty six: added to these,
Of knights, esquires, and gallant gentlemen,
Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd knights:
So that, in these ten thousand they have lost,
There are but sixteen hundred mercenaries;
The rest are princes, barons, lords, knights, squires,
And gentlemen of blood and quality.
The names of those their nobles that lie dead:
Charles Delabreth, high constable of France;
Jacques of Chatillon, admiral of France;
The master of the cross-bows, Lord Rambures;
Great Master of France, the brave Sir Guichard Dolphin,
John Duke of Alençon, Anthony Duke of Brabant,
The brother to the Duke of Burgundy,

And Edward Duke of Bar: of lusty earls,
Grandpré and Roussi, Fauconberg and Foix,
Beaumont and Marle, Vaudemont and Lestrale.
Here was a royal fellowship of death!
Where is the number of our English dead?
[*Herald shows him another paper.*
Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire:
None else of name; and of all other men
But five and twenty. O God, thy arm was here;
And not to us, but to thy arm alone,
Ascribe we all! When, without stratagem,
But in plain shock and even play of battle,
Was ever known so great and little loss
On one part and on th' other? Take it, God,
For it is none but thine!

Exe. 'T is wonderful!

K. Hen. Come, go we in procession to the village:
And be it death proclaimed through our host
To boast of this or take that praise from God
Which is his only.

Flu. Is it not lawful, an please your majesty, to tell how many is killed?

K. Hen. Yes, captain; but with this acknowledgement,
That God fought for us.

Flu. Yes, my conscience, he did us great good.

K. Hen. Do we all holy rites;
Let there be sung 'Non nobis' and 'Te Deum';
The dead with charity enclosed in clay:
And then to Callice; and to England then;
Where ne'er from France arrived more happy men. [*Exeunt.*

ACT V.

PROLOGUE.

Enter Chorus.

Chor. Vouchsafe to those that have not read the story,
That I may prompt them: and of such as have,
I humbly pray them to admit the excuse
Of time, of numbers and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king

Toward Callice: grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea. Behold, the English beach
Pales in the flood with men, with wives and boys,
Whose shouts and claps out-voice the deep-mouth'd sea,
Which like a mighty whiffler 'fore the king
Seems to prepare his way: so let him land,
And solemnly see him set on to London.
So swift a pace hath thought that even now
You may imagine him upon Blackheath;
Where that his lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city: he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal and ostent
Quite from himself to God. But now behold,
In the quick forge and working-house of thought,
How London doth pour out her citizens!
The mayor and all his brethren in best sort,
Like to the senators of the antique Rome,
With the plebeians swarming at their heels,
Go forth and fetch their conquering Cæsar in:
As, by a lower but loving likelihood,
Were now the general of our gracious empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,
How many would the peaceful city quit,
To welcome him! much more, and much more cause,
Did they this Harry. Now in London place him;
As yet the lamentation of the French
Invites the King of England's stay at home;
The emperor's coming in behalf of France,
To order peace between them; and omit
All the occurrences, whatever chanced,
Till Harry's back-return again to France:
There must we bring him; and myself have play'd
The interim, by remembering you 't is past.
Then brook abridgement, and your eyes advance,
After your thoughts, straight back again to France. [*Exit.*

SCENE I. *France. The English camp.*

Enter FLUELLEN *and* GOWER.

Gow. Nay, that's right; but why wear you your leek to-day? Saint Davy's day is past.

Flu. There is occasions and causes why and wherefore in all things: I will tell you, asse my friend, Captain Gower: the rascally, scauld, beggarly, lousy, pragging knave, Pistol, which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits, he is come to me and prings me pread and salt yesterday, look you, and bid me eat my leek: it was in a place where I could not breed no contention with him; but I will be so bold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires.

Enter PISTOL.

Gow. Why, here he comes, swelling like a turkey-cock.

Flu. 'T is no matter for his swellings nor his turkey-cocks. God pless you, Aunchient Pistol! you scurvy, lousy knave, God pless you!

Pist. Ha! art thou Bedlam? dost thou thirst, base Trojan,
To have me fold up Parca's fatal web?
Hence! I am qualmish at the smell of leek.

Flu. I peseech you heartily, scurvy, lousy knave, at my desires, and my requests, and my petitions, to eat, look you, this leek: because, look you, you do not love it, nor your affections and your appetites and your disgestions doo's not agree with it, I would desire you to eat it.

Pist. Not for Cadwallader and all his goats.

Flu. There is one goat for you. [*Strikes him.*] Will you be so good, scauld knave, as eat it?

Pist. Base Trojan, thou shalt die.

Flu. You say very true, scauld knave, when God's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [*Strikes him.*] You called me yesterday mountain-squire; but I will make you to-day a squire of low degree. I pray you, fall to: if you can mock a leek, you can eat a leek.

Gow. Enough, captain: you have astonished him.

Flu. I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you; it is good for your green wound and your ploody coxcomb.

Pist. Must I bite?

Flu. Yes, certainly, and out of doubt and out of question too, and ambiguities.

Pist. By this leek, I will most horribly revenge:
I, eat and eat? I swear—

Flu. Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by.

Pist. Quiet thy cudgel; thou dost see I eat.

Flu. Much good do you, scauld knave, heartily. Nay, pray you, throw none away; the skin is good for your broken coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at 'em; that is all.

Pist. Good.

Flu. Ay, leeks is good: hold you, there is a groat to heal your pate.

Pist. Me a groat!

Flu. Yes, verily and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

Pist. I take thy groat in earnest of revenge.

Flu. If I owe you any thing, I will pay you in cudgels: you shall be a woodmonger, and buy nothing of me but cudgels. God bye you, and keep you, and heal your pate [*Exit.*

Pist. All hell shall stir for this.

Gow. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honourable respect, and worn as a memorable trophy of predeceased valour and dare not avouch in your deeds any of your words? I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English condition. Fare ye well. [*Exit.*

Pist. Doth Fortune play the huswife with me now?
News have I, that my Doll is dead i' the spital
Of malady of France;
And there my rendezvous is quite cut off.
Old I do wax; and from my weary limbs
Honour is cudgelled. Well, bawd I 'll turn,
And something lean to cutpurse of quick hand.
To England will I steal, and there I 'll steal:
And patches will I get unto these cudgell'd scars,
And swear I got them in the Gallia wars. [*Exit.*

SCENE II. *France. A royal palace.*

Enter, at one door, KING HENRY, EXETER, BEDFORD, GLOUCESTER, WARWICK, WESTMORELAND, *and other* Lords; *at another, the* FRENCH KING, QUEEN ISABEL, *the* PRINCESS KATHARINE, ALICE, *and other* Ladies; *the* DUKE OF BURGUNDY, *and his train.*

K. Hen. Peace to this meeting, wherefore we are met!

Unto our brother France, and to our sister,
Health and fair time of day; joy and good wishes
To our most fair and princely cousin Katharine;
And, as a branch and member of this royalty,
By whom this great assembly is contrived,
We do salute you, Duke of Burgundy;
And, princes French, and peers, health to you all!
Fr. King. Right joyous are we to behold your face,
Most worthy brother England; fairly met:
So are you, princes English, every one.
Q. Isa. So happy be the issue, brother England,
Of this good day and of this gracious meeting,
As we are now glad to behold your eyes;
Your eyes, which hitherto have borne in them
Against the French, that met them in their bent,
The fatal balls of murdering basilisks:
The venom of such looks, we fairly hope,
Have lost their quality, and that this day
Shall change all griefs and quarrels into love.
K. Hen. To cry amen to that, thus we appear.
Q. Isa. You English princes all, I do salute you.
Bur. My duty to you both, on equal love,
Great Kings of France and England! That I have labour'd,
With all my wits, my pains and strong endeavours,
To bring your most imperial majesties
Unto this bar and royal interview,
Your mightiness on both parts best can witness.
Since then my office hath so far prevail'd
That, face to face and royal eye to eye,
You have congreeted, let it not disgrace me,
If I demand, before this royal view,
What rub or what impediment there is,
Why that the naked, poor and mangled Peace,
Dear nurse of arts, plenties and joyful births,
Should not in this best garden of the world
Our fertile France, put up her lovely visage?
Alas, she hath from France too long been chased,
And all her husbandry doth lie on heaps,
Corrupting in it own fertility.
Her vine, the merry cheerer of the heart,
Unpruned dies; her hedges even-pleach'd,
Like prisoners wildly overgrown with hair,
Put forth disorder'd twigs; her fallow leas
The darnel, hemlock and rank fumitory
Doth root upon, while that the coulter rusts

That should deracinate such savagery;
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet and green clover,
Wanting the scythe, all uncorrected, rank,
Conceives by idleness and nothing teems
But hateful docks, rough thistles, kecksies, burs,
Losing both beauty and utility.
And as our vineyards, fallows, meads and hedges,
Defective in their natures, grow to wildness,
Even so our houses and ourselves and children
Have lost, or do not learn for want of time,
The sciences that should become our country;
But grow like savages,—as soldiers will
That nothing do but meditate on blood,—
To swearing and stern looks, defused attire
And every thing that seems unnatural.
Which to reduce into our former favour
You are assembled: and my speech entreats
That I may know the let, why gentle Peace
Should not expel these inconveniences
And bless us with her former qualities.
K. Hen. If, Duke of Burgundy, you would the peace,
Whose want gives growth to the imperfections
Which you have cited, you must buy that peace
With full accord to all our just demands;
Whose tenors and particular effects
You have enscheduled briefly in your hands.
Bur. The king hath heard them; to the which as yet
There is no answer made.
K. Hen. Well then the peace,
Which you before so urged, lies in his answer.
Fr. King. I have but with a cursorary eye
O'erglanced the articles: pleaseth your grace
To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass our accept and peremptory answer.
K. Hen. Brother, we shall. Go, uncle Exeter,
And brother Clarence, and you, brother Gloucester,
Warwick and Huntingdon, go with the king;
And take with you free power to ratify,
Augment, or alter, as your wisdom best
Shall see advantageable for our dignity,
Any thing in or out of our demands,
And we'll consign thereto. Will you, fair sister,

Go with the princes, or stay here with us?

Q. Isa. Our gracious brother, I will go with them:
Haply a woman's voice may do some good,
When articles too nicely urged be stood on.

K. Hen. Yet leave our cousin Katharine here with us:
She is our capital demand, comprised
Within the fore-rank of our articles.

Q. Isa. She hath good leave.

[*Exeunt all except Henry, Katharine, and Alice.*

K. Hen. Fair Katharine, and most fair,
Will you vouchsafe to teach a soldier terms
Such as will enter at a lady's ear
And plead his love-suit to her gentle heart?

Kath. Your majesty shall mock at me; I cannot speak your England.

K. Hen. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?

Kath. Pardonnez-moi, I cannot tell wat is 'like me'.

K. Hen. An angel is like you, Kate, and you are like an angel.

Kath. Que dit-il? que je suis semblable à les anges?

Alice. Oui, vraiment, sauf votre grace, ainsi dit-il.

K. Hen. I said so, dear Katharine; and I must not blush to affirm it.

Kath. O bon Dieu! les langues des hommes sont pleines de tromperies.

K. Hen. What says she, fair one? that the tongues of men are full of deceits?

Alice. Oui, dat de tongues of de mans is be full of deceits: dat is de princess.

K. Hen. The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king that thou wouldst think I had sold my farm to buy my crown. I know no ways to mince it in love, but directly to say 'I love you': then if you urge me farther than to say 'do you in faith?' I wear out my suit. Give me your answer; i' faith, do: and so clap hands and a bargain: how say you, lady?

Kath. Sauf votre honneur, me understand well.

K. Hen. Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me: for the one, I have neither words nor measure, and for the other, I have no

strength in measure, yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher and sit like a jack-an-apes, never off. But, before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy love, by the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What! a speaker is but a prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow; but a good heart, Kate, is the sun and the moon; or rather the sun and not the moon; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king. And what sayest thou then to my love? speak, my fair, and fairly, I pray thee. 163

Kath. Is it possible dat I sould love de enemy of France?

K. Hen. No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine. 170

Kath. I cannot tell wat is dat.

K. Hen. No, Kate? I will tell thee in French; which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Je quand sur le possession de France, et quand vous avez le possession de moi,—let me see, what then? Saint Denis be my speed!—donc votre est France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more

French: I shall never move thee in French, unless it be to laugh at me.

Kath. Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.

K. Hen. No, faith, is 't not, Kate: but thy speaking of my tongue, and I thine, most truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?

Kath. I cannot tell.

K. Hen. Can any of your neighbours tell, Kate? I 'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you 'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce?

Kath. I do not know dat.

K. Hen. No; 't is hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part of such a boy; and for my English moiety take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très cher et devin déesse?

Kath. Your majestee ave fausse French enough to deceive de most sage demoiselle dat is en France.

K. Hen. Now, fie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now, beshrew my father's ambition! he was thinking of civil wars when he got me: therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear: my comfort is, that old age, that ill layer up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better: and therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes;

avouch the thoughts of your heart with the looks of an empress; take me by the hand and say 'Harry of England, I am thine': which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine'; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English; wilt thou have me? 234

Kath. Dat is as it sall please de roi mon père.

K. Hen. Nay, it will please him well, Kate; it shall please him, Kate.

Kath. Den it sall also content me.

K. Hen. Upon that I kiss your hand, and I call you my queen.

Kath. Laissez, mon seigneur, laissez, laissez: ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une de votre seigneurie indigne serviteur; excusez-moi, je vous supplie, mon très-puissant seigneur. 244

K. Hen. Then I will kiss your lips, Kate.

Kath. Les dames et demoiselles pour être baisées devant leur noces, il n'est pas la coutume de France.

K. Hen. Madam my interpreter, what says she?

Alice. Dat it is not be de fashion pour les ladies of France, —I cannot tell wat is baiser en Anglish.

K. Hen. To kiss.

Alice. Your majesty entendre bettre que moi.

K. Hen. It is not a fashion for the maids in France to kiss before they are married, would she say? 254

Alice. Oui, vraiment.

K. Hen. O Kate, nice customs curtsy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stops the mouth of all find-faults; as I will do yours, for upholding the nice fashion of your country in denying me a kiss; therefore, patiently and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father. 266

Re-enter the FRENCH KING *and his* QUEEN, BURGUNDY, *and other* Lords.

Bur. God save your majesty! my royal cousin, teach you our princess English?

K. Hen. I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

Bur. Is she not apt?

K. Hen. Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.

Bur. Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her, you must make a circle; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to.

K. Hen. Yet they do wink and yield, as love is blind and enforces.

Bur. They are then excused, my lord, when they see not what they do.

K. Hen. Then, good my lord, teach your cousin to consent winking.

Bur. I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes; and then they will endure handling, which before would not abide looking on.

K. Hen. This moral ties me over to time and a hot summer; and so I shall catch the fly, your cousin, in the latter end, and she must be blind too.

Bur. As love is, my lord, before it loves.

K. Hen. It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way.

Fr. King. Yes, my lord, you see them perspectively, the cities turned into a maid; for they are all girdled with maiden walls that war hath never entered.

K. Hen. Shall Kate be my wife?

Fr. King. So please you.

K. Hen. I am content, so the maiden cities you talk of

may wait on her: so the maid that stood in the way for my wish shall show me the way to my will.

Fr. King. We have consented to all terms of reason.

K. Hen. Is 't so, my lords of England?

West. The king hath granted every article:
His daughter first, and then in sequel all,
According to their firm proposed natures.

Exe. Only he hath not yet subscribed this:
Where you majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with this addition, in French, Notre très-cher fils Henri, Roi d'Angleterre, Héritier de France; and thus in Latin, Præclarissimus filius noster Henricus, Rex Angliæ, et Hæres Franciæ.

Fr. King. Nor this I have not, brother, so denied,
But your request shall make me let it pass.

K. Hen. I pray you then, in love and dear alliance,
Let that one article rank with the rest;
And thereupon give me your daughter.

Fr. King. Take her, fair son, and from her blood raise up
Issue to me; that the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness,
May cease their hatred, and this dear conjunction
Plant neighbourhood and Christian-like accord
In their sweet bosoms, that never war advance
His bleeding sword 'twixt England and fair France.

All. Amen!

K. Hen. Now, welcome, Kate: and bear me witness all,
That here I kiss her as my sovereign queen. [*Flourish.*

Q. Isa. God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
As man and wife, being two, are one in love,
So be there 'twixt your kingdoms such a spousal,
That never may ill office, or fell jealousy,
Which troubles oft the bed of blessed marriage,
Thrust in between the paction of these kingdoms,
To make divorce of their incorporate league;
That English may as French, French Englishmen,
Receive each other. God speak this Amen!

All. Amen!

K. Hen. Prepare we for our marriage: on which day,
My Lord of Burgundy, we 'll take your oath,
And all the peers', for surety of our leagues.
Then shall I swear to Kate, and you to me;

And may our oaths well kept and prosperous be!
[*Sennet.* *Exeunt.*

EPILOGUE.

Enter Chorus.

Chor. Thus far, with rough and all-unable pen,
Our bending author hath pursued the story,
In little room confining mighty men,
Mangling by starts the full course of their glory.
Small time, but in that small most greatly lived
This star of England: Fortune made his sword;
By which the world's best garden he achieved,
And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd King
Of France and England, did this king succeed;
Whose state so many had the managing,
That they lost France and made his England bleed:
Which oft our stage hath shown; and, for their sake,
In your fair minds let this acceptance take. [*Exit.*

NOTES.

LIST OF PRINCIPAL REFERENCES AND CONTRACTIONS.

M.E. .....Middle English (about 1100–1500).
O.E. .....Old English (Anglo-Saxon).
O.F. .....Old French.
Ff.....Folios.
Qq.....Quartos.
F. 1, &c.....The 1st Folio, &c.
P. .....Prologue.
Abbott .....Abbott's *Shakespearian Grammar.*
Skeat.....Skeat's *Etymological Dictionary.*
Schmidt.....Schmidt's *Shakespeare Lexicon.*
Wright.....*Henry V.* (*C.P.*), edited by W. A. Wright.
Deighton .....*Henry V.* (W. H. Allen), edited by K. Deighton.
Kreyssig.....F. Kreyssig. *Shakespeare-fragen* (1871), *Vorlesungen über Shakespeare.*
Swinburne. ....*Study of Shakespeare.*
Morris.....*Keynotes of Shakespeare's Plays* (1886).
Kŏnig. .....G. Kŏnig. *Der Vers in Shaksperes Dramen* (Trübner).
Moulton.....R. G. Moulton. *Character-Development in Shakspere* (Transactions of the New Shakspere Soc. 1880–6, p. 563).
Nicholson.....Dr. B. Nicholson. *Relation of Folios and Quartos of Henry V.* (*ib.*, p. 77).
Fairholt.....F. W. Fairholt. *Costume in England* (ed. 1885).

DRAMATIS PERSONÆ.

KING HENRY THE FIFTH. Born at Monmouth, 1387, died at Vincennes, near Paris, 1st Sept., 1422, and buried in Westminster Abbey.

DUKE OF GLOUCESTER. Humphrey (born 1391, died 1447), youngest son of Henry IV., was created Duke of Gloucester in 1414. He served through the whole of the Agincourt campaign, and commanded one of the three divisions in the battle. After the death of Henry V., Gloucester became Protector in England, his brother Bedford being occupied in France.

DUKE OF BEDFORD. John (born 1389, died 1435), third son of Henry IV., was created Duke of Bedford in 1414. He was left in England as lieutenant of the kingdom during the Agincourt campaign,

and again in 1420, and was therefore not present either at the battle or at Henry's marriage. After the death of Henry V. and Charles VI. (22nd October, 1422), Bedford became Regent of France for Henry VI. He married in 1423 Anne, sister of Philip of Burgundy. In *Henry IV.* he appears as 'Prince John of Lancaster'.

DUKE OF EXETER. Thomas Beaufort, called 'Exeter' in the play, was not created Duke of Exeter till 1416. During the time of acts i.–iv. he was Earl of Dorset (so created 1412). For his relationship to the king see Appendix I. B. Exeter having been left by Henry in command of Harfleur was not present at Agincourt, but Shakespeare follows the Chronicles, which state that Exeter left Sir John Fastolfe in his place at Harfleur and himself rejoined the king.

DUKE OF YORK. Edward, Duke of York (called in *Richard II.* Aumerle), son of Edmund of Langley, youngest son of Edward III. After York's death at Agincourt, his title passed to his nephew Richard, son of Richard, Earl of Cambridge, whose treason and death is narrated in this play, and representative through his mother of Lionel, Duke of Clarence, second son of Edward III. (see Appendix I. B.) His claim to the throne in the next reign was the occasion of the wars of York and Lancaster.

EARL OF SALISBURY. Thomas de Montacute, fourth Earl of Salisbury, succeeded 1409; created Earl of Perche in Normandy 1419, slain at the siege of Orleans 1428. His only daughter Alice married Richard Nevill, third son of Ralph, Earl of Westmoreland. Hence apparently the words 'my kind kinsman' addressed by Salisbury to Westmoreland in iv. 3. 10.

EARL OF WESTMORELAND. Ralph Nevill, eighth Baron Nevill of Raby, created Earl of Westmoreland 1397, K.G., Earl Marshal; died 1425. He is a character in both parts of *Henry IV.* He married Joan Beaufort, daughter of John of Gaunt by Catharine Swinford. Hence called by Henry 'my cousin', iv. 3. 19. Mr. Wright adds, "Henry V. in his will, made at Southampton, 24th July, 1415, leaves to Ralph, Earl of Westmoreland '*consanguineo nostro*' ('our kinsman') a bason and ewer of gold worth a hundred marks". For his relationship to Salisbury, see the note on Salisbury above. Westmoreland was not with the king during the Agincourt campaign, being at the time one of the council of the Duke of Bedford, regent of England in the king's absence, and (probably) Warden of the Scotch Marches.

EARL OF WARWICK. Richard de Beauchamp, twelfth Earl of Warwick, 1401. He was created in 1422 by Henry VI. Earl of Albemarle, and died 1439. He returned to England ill after the taking of Harfleur, and (in spite of iv. 3. 54) was not present at Agincourt.

ARCHBISHOP OF CANTERBURY. Henry Chicheley succeeded Thomas Arundel in 1414. The speech which Hall represents him to have made in the Leicester Parliament of 1414, and which forms

the basis of i. 2. 33, &c., could not actually have been made, for according to Stubbs (*Constitutional History*, iii. 83), Chicheley did not sit as archbishop in the Leicester Parliament. However, he belonged to the war party. He was the founder of All Souls' College, Oxford. He died 1443.

BISHOP OF ELY. John Fordham, translated to Ely from Durham in 1388.

EARL OF CAMBRIDGE. Richard, second son of Edmund of Langley, Duke of York, was created Earl of Cambridge in 1414, and executed in 1415. See the note on the Duke of York above.

LORD SCROOP. Henry Scrope, third Baron Scrope of Masham, beheaded and attainted 1415.

SIR THOMAS GREY, of Heton, Northumberland, executed 1415, had married the third daughter of Ralph, Earl of Westmoreland.

SIR THOMAS ERPINGHAM "is called in the Agincourt Roll 'stuard of the Kinges house'. He was a great benefactor of the city of Norwich, where he built the well-known Erpingham gateway" (Mr. Wright).

CHARLES THE SIXTH reigned from 1380 to Oct. 1422. By thus surviving Henry V. for two months, he prevented the latter ever being the actual king of France. During most of his reign Charles VI. was insane, and his kingdom torn asunder between the faction of the Duke of Burgundy, his cousin, and that of the family of his brother Orleans, commonly called 'the Armagnacs'.

LEWIS THE DAUPHIN, a dissolute prince, who died before his father in 1416. Contrary to Shakespeare's account, he was not present at Agincourt.

DUKE OF BURGUNDY (v. 2.). Philip the Good, mentioned in iii. 5. 45 as 'Charolois'. It was a lifelong regret to him that he was not present at Agincourt. Owing to the command being given to the Constable d'Albret, who belonged to the Armagnac party, no Burgundians took part in the battle. After the treacherous murder of his father, Jean sans Peur (the 'Burgundy' of iii. 5. 42), by the Dauphin Charles (afterwards Charles VII.), Burgundy brought about the peace between Charles VI. and Henry V., by which the Dauphin was excluded from the succession.

DUKE OF ORLEANS. Charles, Duke of Orleans, son of Louis, Duke of Orleans (the brother of Charles VI.), who was murdered by order of his cousin and opponent, Jean sans Peur, Duke of Burgundy, in 1407. The younger Orleans married, secondly, a daughter of the Count Armagnac, who became Constable of France after the death of d'Albret at Agincourt, and gave his name to the 'Armagnacs' or anti-Burgundian party. Orleans was taken to England as a prisoner after Agincourt, and spent many years in captivity at Windsor and Pomfret, during which he wrote some of the most charming French poetry of the century.

DUKE OF BOURBON was the maternal uncle of Charles VI.

THE CONSTABLE OF FRANCE. Charles d'Albret (called by Shakespeare and Holinshed 'Delabreth', by Hall 'De la bret') commanded the French army at Agincourt, and was killed there.

MONTJOY, properly not a name, but a title of the Chief Herald of France.

ISABEL, QUEEN OF FRANCE. Isabel (or 'Isabeau') of Bavaria, wife of Charles VI., a woman of abandoned life, who had had as her lover her brother-in-law, the elder Duke of Orleans.

KATHARINE, third daughter of Charles VI. and Isabel, married Henry V. on June 2, 1420, and became the mother of Henry VI. After the death of Henry V. she married Owen Tudor, a Welsh gentleman of her household. Their son Edmund married the Lady Margaret Beaufort, and became the father of King Henry VII., and the great-grandfather of Queen Elizabeth.

Prologue to Act I.

In the early Elizabethan drama it was a common practice for the subject of the play to be explained at the outset by a speaker called 'Chorus'. Very often 'Chorus' acted as interpreter of a 'dumb-show' which foreshadowed the action about to be performed. Cp. *Venus and Adonis* 360—

> "And all this dumb play had his acts made plain
> With tears, which, chorus-like, her eyes did rain",

and T. Decker, *Gull's Hornbook*, chap. ii., "You have heard all this while nothing but the prologue, and seen no more but a dumb-show".

Henry V. is peculiar in this that 'Chorus' speaks a prologue, not merely at the opening of the play, but before every act. His office here is, first, to atone for the impossibility of adequately representing great battles and sieges on the stage by appealing to the imagination of the audience ("fill up our imperfections with your thoughts"); second, to bridge over intervals of time between the acts with a narration of the main events which have occurred in these intervals. It does not seem likely that in *Henry V.* any dumb-show originally accompanied these prologues; although in Macready's revival of the play in 1839, illustrations or *tableaux* were given with the prologues something after the Elizabethan manner, except that they were destitute of *action*.

We have an example of a pre-Shakespearian play opened by a 'Chorus' in Marlowe's *Faustus*. The prologues of *Henry V.* are, however, so stirringly and poetically written that they are distinguished from all previous productions of the same kind; and it is hardly surprising to hear that when *Henry V.* was produced in Garrick's day, that supreme actor chose for himself, not the part of King, but that of 'Chorus'.

1. The prologue at once strikes the key-note of the play, O that it were possible worthily to represent the heroic soldier-king!

a Muse, &c. A poetic power which would mount as fire mounts to the highest regions of imagination.

4. **swelling,** mounting in interest. Cp. *Macbeth*, i. 3. 128—

"The swelling act
Of the imperial theme".

5. **should.** In colloquial Mod. Eng. 'should' would only be used if the subject were in the first person; here we should have 'would'. Cp. i. 2. 141, *n.*; v. 2. 166, *n.*

like himself, then would the Harry of the stage, like the real Harry of history...

6. **port,** carriage, bearing.

Mars, the God of War.

7. **Leash'd in like hounds should famine, sword and fire,** &c. Mr. Deighton, after quoting from the *Art of Venerie*, "of greyhounds three make a *lease*", goes on to say, "Leash then came to be used in a more general sense, for three things taken together, especially for three birds, a brace and a half". Compare *1 Henry IV.*, ii. 4. 9, "Sirrah! I am sworn brother to a leash of drawers, and can call them all by their Christian names, as Tom, Dick, and Francis".

8. **Crouch.** An example of the poetic imagination. The poet having once pictured famine, sword and fire, as hounds in a leash, thinks of them no more as abstractions, but sees them 'crouching' at their master's heels. The poet *thinks* in pictures.

gentles. Similarly used in addressing the audience, ii. P. 35, *Midsummer Night's Dream*, v. 1. 128. In the prologue to Marlowe's *Faustus*, l. 7, we have 'gentlemen'. It must be remembered that an Elizabethan audience was chiefly male. Women of good character did not visit the theatre, except in masks.

9. **flat unraised spirits,** dull faculties that cannot mount to the heights of the subject as the muse of fire would do.

spirits that hath. This is the reading of Ff. 1, 2, 3. In F. 4 *spirits* was changed to 'spirit'. Some editors adopt this change, others, as Mr. Wright, read 'spirits that have'. But see Appendix IV. (c).

10. **scaffold,** stage. It is doubtful if the theatre where *Henry V.* was produced was the Globe, as is usually said. See Introduction, 'The Elizabethan Theatre'.

11. **cockpit:** properly a pit in which cocks were set to fight one another, a favourite Elizabethan amusement. Here used as a contemptuous word for the theatre (one theatre of Shakespeare's day was *named* the *Cockpit*). We keep the word 'pit' for the floor of a theatre.

12. **vasty**, vast. See Glossary.

may. In Mod. Eng. 'can', (which would also be possible in Shakespeare). In Mod. Eng. a subtle distinction has grown up by which *may* implies that the power to act is dependent on some external authority, where it is in ourselves we use *can*. Notice the difference, '*May* I do it? Yes, if you *can*'. Elizabethan writers used *may* in both senses. Cp. Bacon (quoted by Abbott 307), "For what he *may* do is of two kinds, what he *may* do as *just*, and what he *may* do as *possible*". In the latter case we now use *can*. For *may* in this sense cp. ii. 2. 100, and for the corresponding case of '*might*' = 'could' cp. iv. 5. 21.

13. **wooden O.** The Elizabethan theatres were mostly constructed of wood, and inside, at any rate, were circular.

casques, helmets.

14. **affright the air.** The terrible aspect of the armed warriors is brought out by an act of poetic imagination: their casques did 'affright' not only their enemies, but the very *air*. Cp. i. 1. 48, and iv. 2. 42.

15. **O, pardon!** Pardon us, for though we cannot set Agincourt actually before you, we may by our poor show stir your imagination to see it, just as a badly-made figure of nought in the units' place (the humblest position) may in combination with other figures represent a *million*.

18. **imaginary.** Generally in a passive sense, 'conceived in imagination', as line 25: here active, 'exercising imagination', as in Sonnet xxvii. 9—

> "My soul's imaginary sight
> Presents thy shadow to my sightless view".

21. **abutting**, nearly contiguous.

22. **narrow ocean**, the English Channel. Cp. ii. P. 38, "the narrow seas".

23. **Piece out**, make good.

24. **Into.** When you see one man, imagine you see a thousand. The small number of men who on the stage stood for an army is referred to in iv. P. 49, &c. Cp. also Sidney *Apologie for Poetrie* (Shuckburgh), p. 52, l. 24, "two Armies flye in, represented with foure swords and bucklers, and then what harde heart will not receive it for a pitched field?"

28. **deck**, clothe, invest with royalty.

29. **jumping o'er times.** The events of the play extend from 1414 to 1420, so that the audience were required to imagine long periods to have elapsed between several of the acts.

31. **for the which supply**, for which service. It was 'Chorus' who before each act was to describe what had taken place in the interval.

Scene I.

The scene serves two purposes. It shows us how the heads of the church, alarmed by a bill before the Commons for the confiscation of church revenues, have tried to gain the king to their side by enlightening him on his right to the crown of France, and promising him a subsidy of unexampled amount for the prosecution of his claims. It therefore gives us a first prospect of the main action—the war—and puts the responsibility for it on the king's spiritual advisers. Secondly, and incidentally, the audience, to whom the wild Prince Hal is a familiar figure, are told of the marvellous change which has been wrought in him since his accession—of his moral reformation, his genius for theology, statesmanship, and war, his charm of speech. And so expectation is raised before the king appears in scene 2.

Shakespeare's authority for the historical facts of this scene is the following passage from Holinshed's *Chronicle*: — "In the second yeare of his reigne, King Henrie called his high court of parlement, the last daie of Aprill in the towne of Leicester, in which parlement manie profitable lawes were concluded, and manie petitions mooued, were for that time deferred. Amongst which, one was, that a bill exhibited in the parlement holden at Westminster in the eleuenth yeare of king Henrie the fourth (which by reason the king was then troubled with ciuill discord, came to none effect) might now with good deliberation be pondered, and brought to some good conclusion. The effect of which supplication was, that the temporall lands deuoutlie giuen, and disordinatlie spent by religious, and other spirituall persons, should be seized into the kings hands, sith the same might suffice to mainteine, to the honor of the king, and defense of the realme, fifteene earles, fifteene hundred knights, six thousand and two hundred esquires, and a hundred almesse-houses, for reliefe onelie of the poore, impotent, and needie persons, and the king to haue cleerelie to his coffers twentie thousand pounds, with manie other prouisions and values of religious houses, which I passe ouer.

"This bill was much noted, and more feared among the religious sort, whom suerlie it touched verie neere, and therefore to find remedie against it, they determined to assaie all waies to put by and ouerthrow this bill: wherein they thought best to trie if they might mooue the kings mood with some sharpe inuention, that he should not regard the importunate petitions of the commons."

1. **self**, same. See Glossary.

3. **like**, likely. In full we should have 'was like to have passed, and had indeed...passed, but that', &c.

4. **scambling**, scrambling, disordered. See Glossary.

5. **question**, discussion, consideration. We still say 'out of the question'.

7. **thought on.** We say 'thought of'.

13. **Full fifteen earls,** &c. Nicolas in his *Battle of Agincourt* shows us that all, high and low, who served with Henry in France, received pay. Every lord or knight received so much from the king for himself, and full wages for the men-at-arms and archers whom he brought with him, according to the following scale:—

			s.	d.
"Every duke for himself, the day.....			13	4
,, earl	,,	,, ...	6	8
,, baron	,,	,, ...	4	0
,, knight	,,	,, ...	2	0
And for every man-at-arms, the day, ...				12
,, archer,		,, ...		6"

The king not being able to pay all that was needed in advance, gave in many cases crown jewels as pledges to be redeemed later.

15. **lazars.** See Glossary.

lazars and weak age. Notice the coupling of a concrete and an abstract word.

20. **the cup and all.** In the idiomatic sense of *and all* = 'the cup as well as its contents'. Cp. *Richard II.*, iii. 4. 52—

> "The weeds . . .
> Are plucked up, root and all".

22. **grace and fair regard,** favour and kind interest in us.

28. **Consideration,** reflection, thoughtfulness. Compared to the angel which drove Adam and Eve out of Eden. Eden was identified in legend with Paradise, the home of the spirits of the blessed.

34. **heady currance,** uncontrolled sweep. For *heady*, cp. iii. 3. 32, and Glossary, '*vasty*'.

scouring faults, as a river in full stream scours its banks.

35. **Nor never,** nor ever. The repeated negative is common in older English. Cp. ii. 2. 23.

Hydra-headed, many-headed. The Hydra of Lerna had nine heads, and when one was struck off, two new ones grew at once in its place. It was eventually conquered by Hercules.

36. **So soon...and all at once,** so soon and instantaneously.

his. See Glossary, '*it*'.

39. **all-admiring,** completely admiring. Cp. iv. P. 38, and *Timon*, i. 1. 139, "all afire".

42. **it,** refers generally to *commonwealth affairs* considered as a single idea.

43. **List,** listen to. Cp. *Lear*, v. 3. 181, "list a brief tale".

45. **any cause of policy,** any matter of statesmanship.

46. **Gordian knot,** the knot of Gordium in Phrygia, of which an oracle declared that whoever untied it should rule over all Asia. Alexander the Great cut it with his sword (B.C. 334) and applied the oracle to himself.

The Gordian knot of it, the most hopeless difficulty.

47. **Familiar,** as though it were as ordinary a thing to untie as his garter.

that, so that. The use of *that* without *so* to introduce a consecutive clause or consequence is very common in Shakespeare. Cp. i. 2. 153; iv. P. 6, &c.

48. **a charter'd libertine.** *Libertine* has its original meaning, 'freeman', so the phrase means 'the air which is free by charter or legal right'. Cp. *As You Like It*, ii. 7. 48—

> "I must have liberty
> Withal, as large a charter as the wind,
> To blow on whom I please".

49. **wonder.** Perhaps, as Mr. Staunton suggested, Shakespeare wrote *wand'rer*. If so, the fancy of l. 48 is continued.

51. In general an art means the application of a theory to practice, but in Henry's case it is the practical business of life which has taught him the theory. This is wonderful to us, for the life he lived was one of frivolity, and unbroken, as it seemed, by moments of serious reflection.

53. **Which.** The construction is rather loose.

his grace, his majesty. Cp. line 78 below. The title is now given to dukes and archbishops, but has ceased to be used of the sovereign.

54. **addiction,** inclination. Cp. *Othello*, ii. 2. 7, "to what sport and revels his addiction leads him".

57. **And (there was) never noted.** For the ellipsis, cp. v. P. 34, *n.*

59. **popularity,** intercourse with the common people. Cp. *1 Henry IV.*, iii. 2. 69—

> "Grew a companion to the common streets,
> Enfeoffed himself (*i.e.* surrendered himself) to popularity".

60–62. **The strawberry...quality.** It has been pointed out by Mr. Forbes that there is a similar passage to this in Florio's translation of Montaigne's *Essays* (p. 581): "If it hapned (as some gardners say) that those Roses and Violets are ever the sweeter & more odoriferous that grow neere vnder Garlike and Onions, forsomuch as they suck and draw all the ill-sauours of the ground vnto them—". Florio's translation of Montaigne is one of the few books Shakespeare is known to have possessed, his copy containing his autograph being still preserved in the British Museum. He borrows a passage from

it in the *Tempest*, ii. 1. 142–159. This makes it not unlikely that here also he had Montaigne in mind.

63. The archbishop came to the conclusion that Henry had somehow or other drawn his theories of life from his practical experiences, although these had been of such a kind that it was hard to see how he could turn them to such good account, especially as he was never known to spend any of his time in private meditation. The Bishop of Ely answers that the prince's powers of reflection had been growing secretly even while the world saw only the wildness of his outward behaviour, just as the strawberry was said to flourish best when growing under the nettle, and grass to grow fastest under cover of night. (Such illustrations from false or true natural history abound in Lyly's *Euphues* (see W. Raleigh, *English Novel*, p. 37). This book set a fashion in literary style by which even Shakespeare was affected.)

Hazlitt makes the suggestive remark, "It has sometimes occurred to us that Shakspeare, in describing the reformation of the prince, might have had an eye to himself".

64. **which**, *i.e.* his contemplation, or reflective power.

66. **crescive in his faculty**, *i.e.* in regard to its natural power, capable of growth. *Crescive* is from Lat. *cresco*, I grow.

his. See Glossary, '*it*'.

73. **swaying more upon our part**, inclining more to our side.

74. **exhibiters**, the movers or introducers of a bill. Holinshed, in the passage quoted in the introduction to this scene, speaks of the earlier bill as "exhibited in the parlement", &c.

76. **Upon**, upon the holding of, (cp. l. 91, *n.*) or 'as a result of'. In the passage of Holinshed's *Chronicle*, which Shakespeare is following, the archbishop represents convocation as having already voted the money: "And to the intent his louing chapleins and obedient subiects of the spiritualtie might shew themselues willing and desirous to aid his maiestie, for the recouerie of his ancient right and true inheritance, the archbishop declared that in their spirituall conuocacion, they had granted to his highnese such a summe of monie as neuer by no spirituall persons was to any prince before those daies giuen or advanced".

78. **open'd**, set forth.

81. **part withal**, part with. *Withal* is used for *with*, at the end of a sentence. Cp. iii. 5. 12; v. 2. 227.

86. **severals**, particulars. Cp. *Troilus*, i. 3. 180, "severals and generals"; *Lear*, iii. 7. 65, "all cruels".

unhidden passages, the clear and indisputable courses by which his titles descended.

87. **some certain**. For this redundant expression cp. i. 2. 247.

88. **seat**, throne. Cp. i. 2. 269.

91. upon that instant, at that instant. The phrase 'once upon a time' is a relic of this temporal use of *upon*, which is common in Shakespeare.

Scene 2.

The expectation of the audience having been raised by the first scene, the dramatist now brings the soldier-king before them. Henry already has in view the assertion of his claim to the throne of France, but he is troubled with a difficulty. Is his claim barred, as the French maintain, by the Salic law? He summons the Archbishop of Canterbury. He warns him of the sin committed by those who make unjust war, and urges him on his conscience to tell the truth. There is a seriousness in Henry's words which shows the audience that the account in the previous scene of the change which has been brought about in him is a true one. The archbishop argues with seeming conclusiveness that the objection to Henry's claim based on the Salic law is perfectly groundless, and urges him to stand for his own. The Bishop of Ely, Exeter, and Westmoreland join in inciting him to war, and the archbishop, on behalf of the clergy, promises him an unexampled subsidy. Even so Henry is not carried away. Looking at the matter all round, he remembers the danger of a Scotch invasion if he and his army should be occupied in France. This apprehension is not suggested to him by his advisers: it is the king himself who thinks first of his people's danger. The objection is removed by Exeter and the archbishop, and then Henry's mind is made up. He is resolved, and his decision once made, it is announced in words of determination, which show that from that moment he will go through to the end. The only question now is victory or death.

The French ambassadors are called in. When they ask if they are to give their message frankly, he tells them with dignity to do so. 'He is a Christian king, and he has his passions under complete control.' It appears from the ambassadors' speech that their master, the Dauphin, completely misunderstands Henry's character, treats him as a frivolous boy, and in answer to his claim to certain French Duchies, sends him a present of tennis balls. Henry resents the insult in a tone of fiery scorn, promises that the Dauphin will bitterly rue his jest, and yet when he is drawn into what has the sound of vaunting, recollects himself and adds—

> " But this lies all within the will of God,
> To whom I do appeal ".

When the ambassadors have been dismissed, Henry urges his advisers to have the preparations for 'the wars' made with speed and careful forethought, and so the first act ends.

The audience feel they have seen in this king of England a man who comes very close to an Englishman's ideal. He is no Hamlet indeed, torturing his conscience about the grounds of his

actions: he has no thought of probing deeper into right and wrong than any other upright man of his age. What the archbishop approves is good enough for him, although he will make no war without such sanction. But when once satisfied that his cause is right, and that his people at home will not suffer by it, he shows himself the true man of action—quick of decision, attentive to details, naturally taking the lead, receiving affronts with a spirit which never forgets dignity, resolute to go through to the very end with what his conscience has approved as right.

2. **in presence,** merely = present. Cp. *Richard II.*, ii. 4. 62, "you were in presence then".

4. **cousin.** See note on Dramatis Personæ, 'Westmoreland'.

4, 5. **we would be resolved...of,** we would have our mind cleared up in regard to...

10. **religiously,** scrupulously.

12. **Or...or,** either...or, cp. l. 225 below.

14. **fashion,** shape, accommodate.

reading, interpretation.

15. **nicely.** See Glossary.

charge, burden. Cp. line 283. The lines may be paraphrased —'Or by subtle reasoning lay upon your soul, which can naturally discern right and wrong, a burden of sin, by setting forth baseless claims which, viewed in a colourless light, do not agree with the truth'.

16. **With,** expressing the cause. Cp. *Twelfth Night*, iii. 4. 336, "this comes with seeking you".

miscreate. Cp. ii. 2. 31, note.

21. **impawn,** pledge, involve. See Glossary, *pioners*.

25. **whose guiltless drops:** *i.e.* every drop of innocent blood shed cries out against him whose wrongs (here = wrong-doings) cause the sharpening of those swords which work such havoc.

27, 28. **whose wrongs gives edge unto the swords that makes,** &c. For 'gives' and 'makes', we should expect 'give', 'make', and the Globe Shakespeare (1891) so reads. But all the Ff. give the sing. form for both verbs, although the later Ff. alter 'wrongs' to 'wrong', which is almost certainly not what Shakespeare wrote. The lines do not occur in the Qq. See Appendix IV.

28. **brief mortality,** human life, which is short at the best.

29. **Under this conjuration,** subject to this my solemn appeal.

32. **as sin with baptism,** as the taint of original sin inherited from Adam is washed away by baptism.

36. **To make.** An example of the gerund or dative of the act. infinitive used after a noun. Cp. 'a house to let'. In modern

English the form 'to be made, to be let' is becoming more usual. Cp. l. 50, and iv. 2. 32.

40. glose, interpret. See Glossary.

42. female bar, bar against females.

50. to wit. Gerund. Properly 'to know', hence = 'by which is to be understood', 'that is to say'. See Glossary, '*wots*'.

53. Meisen, now Meissen, famous as the place where the so-called Dresden china is made.

58. defunction, death, from Lat. *defungor*, I accomplish, *defunctus*, (1) one who has completed his task, (2) one who has ended life.

66. heir general, heir at law, one who inherits whether his descent be through the male or the female. In such half-legal phrases the French custom of putting the adjective after the noun was often retained. Cp. l. 70, *heir male.*

67. The line illustrates the change which has taken place since Shakespeare's time in the use of prepositions in English. We should say, 'From Blithild, who was daughter of King Clothair'. In l. 76 we have "son to Lewis", in l. 77, "son of Charles".

72. A difficult line. It seems best to take *find* = provide, as we say, 'The master *found* his servant in clothes', 'The lodgings cost a pound a week, all found'. This sense of 'find', though apparently not occurring elsewhere in Shakespeare, is met with in Chaucer, Sir Thomas More, and other early writers.

shows, appearances.

74. Convey'd himself, passed himself off. The expression comes bodily from Holinshed.

75. "By Charles the Great is meant the Emperor Charlemagne: Charlemain is Charles the Bald"—Ritson.

77. Lewis the Tenth, should be Lewis the Ninth (St. Louis). The error is due to Holinshed.

82. lineal of, in the line of descent from.

88. King Lewis his. The possessive termination of *Lewis's* (*Lewises*) is here represented by the pronoun *his*, as is common in Elizabethan English in the case of monosyllabic proper names in *s*. Cp. *1 Henry VI.*, i. 2. 1, "Mars his"; iii. 2. 123, "Charles his". Many people no doubt were under the false impression that the possessive *es* or *s* was a corruption of 'his', and that in writing *his* they were merely giving the fuller form. ('Lewis' in Shakespeare is always a monosyllable.)

89. hold = to hold good. Cp. *Measure for Measure*, ii. 1. 254, "If this law hold in Vienna ten year".

91. Howbeit, although.

93. hide them, hide themselves. *Them*, *him*, *me*, &c., are

frequently used as reflexives where we require *themselves*, *himself*, *myself*, &c. Cp. l. 275 below; ii. 2. 77, 177.

93. **hide them in a net**, bury themselves in a maze of contradictions.

94. **imbar.** F. 1, 2, *imbarre*; F. 3, 4, *imbar*; Q. 1, 2, *imbace*; Q. 3, *embrace*. Schmidt takes the line to mean, 'Than to reject fully their own false titles.' Mr. Wright takes 'imbar'='bar in, defend'. 'They prefer to involve themselves in contradictions rather than thoroughly to defend their own titles.' I can hardly believe that Shakespeare would have used 'bar' and 'imbar' so near together in opposite senses, and I believe the passage to be corrupt. Warburton suggested 'imbare'='to lay bare'.

The last three lines of this speech are an addition made by Shakespeare to Holinshed's report of the speech, which he has followed almost word for word down to this point. I give the continuation of Holinshed's account as it is of great interest to observe how Shakespeare handled it; note especially (1) the reality he gives to the scene by introducing interruptions of the speech, (2) his giving to Henry the first thought of a possible danger from Scotland.

"So that more cleere than the sunne it openlie appeareth, that the title of king Pepin, the claime of Hugh Capet, the possession of Lewes, yea and the French kings to this daie, are deriued and conueied from the heire female, though they would vnder the colour of such a fained law, barre the kings and princes of this realme of England of their right and lawfull inheritance.

"The archbishop further alledged out of the booke of Numbers this saieng: When a man dieth without a sonne, let the inheritance descend to his daughter. At length, hauing said sufficientlie for the proofe of the kings iust and lawfull title to the crowne of France, he exhorted him to aduance foorth his banner to fight for his right, to conquer his inheritance, to spare neither blood, sword, nor fire, sith his warre was iust, his cause good, and his claime true. And to the intent his louing chapleins and obedient subiects of the spiritualtie might shew themselues willing and desirous to aid his maiestie, for the recouerie of his ancient right and true inheritance, the archbishop declared that in their spirituall conuocation, they had granted to his highnesse such a summe of monie, as neuer by no spirituall persons was to any prince before those daies giuen or advanced.

"When the archbishop had ended his prepared tale, Rafe Neuill earle of Westmerland, and as then lord Warden of the marches against Scotland, vnderstanding that the king vpon a couragious desire to recouer his right in France, would suerlie take the wars in hand, thought good to mooue the king to begin first with Scotland, and therevpon declared how easie it should be to make a conquest there, and how greatlie the same should further his wished purpose for the subduing of the Frenchmen, concluding the summe of his tale with this old saieng: that *Who so will France win, must with Scotland first begin.*"

From line 169 to the incident of the tennis balls Shakespeare has nothing in Holinshed to follow.

105. **your great-uncle's, Edward the Black Prince.** The sign of the possessive case is affixed to only one of the two expressions in apposition. Cp. *S. Matt.*, xiv. 3 (A.V.), "for Herodias' sake, his brother Philip's wife".

107. **making defeat.** Cp. *Hamlet*, ii. 2. 598—

> "Upon whose property and most dear life
> A damn'd defeat was made".

Defeat in Shakespeare means undoing, ruin. Cp. l. 213 below. The modern sense is more restricted.

108. **Whiles.** See Glossary. The passage is based on Holinshed's account of the battle of Cressy.

111. **entertain,** occupy.

113. **another,** the other. Cp. our use, 'Love one another'.

114. **cold for action,** cold in respect of action. Cp. *Macbeth*, i. 5. 37, "dead for breath".

118. **renowned.** The verb is also used in *Twelfth Night*, iii. 3. 24, "the things of fame that do renown this city".

119. **Runs.** See Appendix IV. (a).

120. Henry was now in his twenty-seventh year.

126. The words *your highness* are merely a variation of *your grace* in the line above. If a stress is laid on *hath* (line 126) the sense is perfectly plain.

128. The nobles, though actually in England, are in heart already campaigning in France.

132. **spiritualty,** clergy. The clergy had the right of voting their own taxes in convocation.

137. **lay down our proportions,** calculate our forces. On *lay down* in this sense cp. *2 Henry IV.*, i. 3. 35—

> "it never yet did hurt
> To lay down likelihoods and forms of hope".

On *proportions*, cp. l. 304 below, and ii. 4. 45.

138. **make road,** make inroad. Cp. *Coriolanus*, iii. 1. 5—

> "Ready, when time shall prompt them, to make road
> Upon 's again".

139. **With all advantages,** with everything in their favour.

140. **marches,** borders.

141. For **Shall be** we should say *will be*, as in line 146 we should say *you will read*, though in both passages if the verb was in the first person we should use *shall*. Cp. i. P. 5, note; ii. 2. 2.

Abbott says, "*Shall*" (originally = ought, must) "was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire)". "Later a reluctance to apply a word meaning necessity, and implying compulsion, to a person addressed (second person) or spoken of (third person) caused post-Elizabethan writers to substitute *will* for *shall* with respect to the second and third persons, even where no *will* at all, *i.e.* no purpose is expressed, but only futurity." At the present time there is a tendency to use *will, would*, even with the first person, in certain phrases, for *shall, should*: 'I will be very glad', 'I would be glad', &c.

143. **coursing snatchers,** swift-riding marauders.

144. **intendment,** collective purpose, combined attack.

For **main** = general, referring to all, cp. *Henry VIII.*, iv. 1. 31—

"by the main assent
Of all these learned men she was divorced".

145. **still,** ever. In reading Shakespeare it is always necessary to remember this meaning of the word *still.*

146. **shall.** See note on line 141 above.

148. **unfurnish'd,** unprovided with the means of defence.

149. **into a breach,** into a breach in a sea-wall.

150. **brim,** used as an adjective and coupled with *ample.* 'With a force full to overflowing.'

151. **Galling,** blistering, with reference to *hot* which follows.

gleaned, left bare of its defenders.

assays, attacks. *Assay* is a variant form (generally used by Shakespeare) of the word *essay* (Fr. *essai*).

153. **That.** See i. 1. 47, *n.*

154. **shook.** In Shakespeare, this, which is properly the form of the past tense, is used instead of *shaken* for the past part. Cp. *spoke*, ii. 1. 113. In ii. 1. 108 we have the weak form 'shaked'. In these cases modern English is more conservative than Elizabethan English was.

ill **neighbourhood.** As *neighbourhood* in v. 2. 332 means *neighbourliness, ill neighbourhood* here means *unneighbourliness.*

155. **fear'd,** frightened. This sense of the verb *fear* is common in Shakespeare. Cp. *Merchant of Venice*, ii. 1. 9—

"this aspect of mine
Hath fear'd the valiant".

156. **exampled,** illustrated.

160. **impounded,** properly, put in a pound, like cattle found straying on a high-road.

161. The King of Scots. David Bruce, who during King Edward III.'s absence in France was taken prisoner at Nevill's Cross, Oct. 17, 1346, by the English army under Queen Philippa. "He was actually captured by John Copland, who in the play of *Edward III.* is represented as taking his prisoner over to France to deliver him into the hands of the king, having refused to give him up on the queen's demand. In Holinshed's *Chronicle* Copland is said to have gone over to France, but not to have taken his prisoner with him" (Wright).

163. her chronicle. Johnson's conjecture, adopted first by Capell. The Ff. have 'their chronicle'.

164. ooze, soft mud at the bottom of water.

165. sumless, not to be summed or valued, inestimable.

treasuries, treasures. This is the usual meaning of the word in Shakespeare.

166. The speech is ascribed to Westmoreland on the authority of Holinshed. The Ff. give it to the Bishop of Ely, the Qq. to 'a lord'.

169. in prey, engaged upon prey. Cp. *Lear*, iii. 4. 97, 'dog in madness, lion in prey', and our phrase 'to be in love'.

173. tear. This is the reading of Rowe's second edition; Ff. 'tame'; Qq. 'spoyle'.

havoc, destroy. Elsewhere in Shakespeare the word only occurs as a noun = 'indiscriminate destruction'.

175. crush'd. So the Ff. The Qq. give 'curst'. Wright and Schmidt interpret *crush'd* as *strained, forced.* Knight explains the passage, "The necessity alleged by Westmoreland is *overpowered*, crush'd, by the argument that we have 'locks' and 'pretty traps', so that it does not follow 'the cat must stay at home'".

179. advised, thoughtful, wise.

181. Put into parts. Government consists of high and low and lower, yet like the different voices in a part song, if harmonized ('put into parts'), it keeps in concord.

consent, would probably be better written '*concent*' (Lat. *concentus*, 'a singing together'). By a confusion with *consent* (Lat. *consentire*, 'to agree'), the former word, though retaining its natural associations, was often spelt as here with an *s*. (See Murray's *New English Dictionary.*)

182. Congreeing. Shakespeare apparently coined the word out of *agreeing* and *congruing.* The line must mean 'agreeing or combining in a full and natural cadence'.

full...close, perfect cadence. *Close* also is a technical term in music. Cp. *Richard II.*, i. 12—

"music at the close,
As the last taste of sweets, is sweetest last".

The Qq. have "Congrueth in a mutuall consent".

183. "On this account it has been divinely ordained that man's estate should be divided into various functions, so that there should be a continual stimulus to effort: the end of all being obedience."

187. A resemblance has been pointed out by Malone between this passage and one in Lyly's *Euphues*.

The passage illustrates the exuberance of Shakespeare's mind, which led him often to expand a thought or comparison, as here, for its own sake without regard to the question of dramatic propriety. We cannot imagine even an Archbishop of Canterbury introducing a long disquisition on bees into a political discussion, though he might passingly refer to them in support of his argument. Accordingly such a passage, though interesting and beautiful in itself, is dramatically faulty. Delivered on the stage it would diminish that sense of reality which it is the aim of the dramatist to produce; in common phrase, it would 'drag'.

188. **rule**, precept. The bees, setting forth to men a precept of nature, enjoin on them the 'act' or practical observance of order.

190. **of sorts**, of different ranks. Cp. iv. 7. 126, *n.*, and *Titus Andronicus*, i. 1. 230—

> "With voices and applause of every sort,
> Patricians and plebeians".

191. **correct**, inflict punishment.

192. **venture trade.** For to 'venture trade' we should now say to 'speculate in trade'. In the sixteenth century merchants were called 'merchant adventurers'. Cp. *Taming of the Shrew*, ii. 1. 328—

> "now I play a merchant's part
> And venture madly on a desperate mart".

194. **Make boot**, make booty. *Boot* is used elsewhere in Shakespeare in this sense.

196. **tent-royal.** On the position of the adjective see note on line 66 above.

197. **majesty.** Ff. *majesties*, probably a misprint, though Mr. Stone retains the plural and understands it to mean 'kingly occupations'.

198. The epithets *singing*, *civil*, *poor* seem to indicate that these classes among the bees correspond among men to artists and handicraftsmen, to the middle or bourgeois class, and to unskilled labourers respectively.

200. **crowding**, pushing, squeezing. *Crowd* is used as an active verb in Shakespeare more often than as a neuter.

202. **sad-eyed.** *Sad* here = grave, sober. Cp. iv. 1. 285.

203. **executors**, executioners. Where Shakespeare uses the word = 'performer' (in general) or = 'the administrator of a will', he accents it *exécutor*. Cp. iv. 3. 51.

207. loosed several ways, shot from different directions.

210. dial's, sun-dial's.

211. It is tempting to take *once* as Capell did = all at one time, simultaneously; but there seems to be no other example of such a use in Shakespeare.

212. End. Pope's correction. The Folios have *and.*

212, 213. well borne without defeat, well carried out without failure. This use of the verb *bear* is common in Shakespeare. Cp. *2 Henry IV.*, iv. 4. 88, "the manner how this action hath been borne". For *defeat* see note to line 107 above.

216. withal, with it, therewith. Cp. *Macbeth*, ii. 2. 55, 56—

"If he do bleed,
I'll gild the faces of the grooms withal"

220. The name of hardiness and policy, the reputation for courage and wisdom.

221. Dauphin. The word is always spelt *Dolphin* in the Ff. and Qq.

222. resolved. See note on line 4 above.

224. to our awe, to awe of us. The objective genitive. Cp. *Richard II.*, i. 1. 118, "Now, by my sceptre's awe, I make a vow", on which Mr. Herford remarks, "The objective genitive with *fear*, *awe* was very common from O. E. (*i.e.* Old English or Anglo-Saxon) onwards, and was not obsolete in the sixteenth century...So...in *Gorboduc* (1563), 'with aged fathers awe' = 'with awe of aged father'". Cp. also ii. 2. 43, 46.

We have here in succession three statements of an alternative, but they are not all strictly parallel.

(1) We will subdue France or destroy her.
(2) We will rule in France or die and be forgotten.
(3) We will be renowned or forgotten utterly.

225. or there we'll sit. *Or* here is stressed, as it introduces the former of two alternatives and directs the hearer's mind to expect the other. In line 230 the first alternative is introduced by *either*, in line 224 the sign of the first alternative was omitted.

226. empery, sovereignty, empire. The forms *empery* and *empire* are both used by Shakespeare.

227. her almost kingly dukedoms. "The holders of the fiefs of Flanders, Champagne, Normandy, Burgundy, Aquitaine, Toulouse, were called peers of France, and were practically independent" (Longman, *Edward III.*, i. 98).

228. urn, used loosely for *grave.* Shakespeare here puts in Henry's mouth an expression derived from Roman literature. At Rome burial and cremation were in use simultaneously.

232. **Like Turkish mute.** It was the custom in Turkey to employ tongueless or dumb persons in certain positions demanding secrecy.

233. **worshipp'd,** honoured.

a waxen epitaph. Explained by Gifford as a eulogy affixed to the grave with wax. In England till the present century it was common to pin poetical elegies, &c., to the hearse of a deceased person, especially at the universities. For the fixing of a paper by wax cp. *Julius Cæsar*, i. 3. 145—

"set this up with wax
Upon old Brutus' statue".

Whether the words 'waxen epitaph' can mean 'an epitaph fastened by wax' is, however, very doubtful. If there were anything in Douce's suggestion that *waxen* is the p.p. of the verb 'to wax'= grow, and means 'swollen, turgid', we might compare 'farced title' (iv. 1. 247). The Qq. have 'paper epitaph'.

238. **Freely,** openly, frankly.

239. Cp. *Richard III.*, iii. 5. 93—

"But touch this sparingly, as 't were far off".

242. **grace,** good pleasure.

243. **is.** See Appendix IV. (*b*).

245. **in few,** in few words.

247. **some certain.** Cp. i. 1. 87.

250. **savour...of,** taste of, smack of, call to mind. Cp. line 295 below.

251. **be advised,** consider.

252. **galliard.** See Glossary. The Dauphin implies that Henry is more dancer than soldier.

253. **revel into dukedoms,** obtain dukedoms by revelry. Cp. line 285 below, "mock (widows) out of their dear husbands".

255. **tun.** Holinshed says "a barrell of Paris balles". But in the poem attributed to Lydgate (see iii. 7. 74, *n.*) we have "a tonne of tenys ballys", and so also in the *Famous Victories*.

in lieu of this, in return for this. Such (and not 'instead of this') is the common meaning of the phrase in Shakespeare.

256. **let,** in the subj. mood governing *hear* in the inf.

258. **Tennis-balls.** Holinshed's account runs, "Whilest in the Lent season the king laie at Killingworth, there came to him from Charles Dolphin of France certeine ambassadors, that brought with them a barrell of Paris balles which from their maister they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie that it was more meet for the king to passe the time with such childish exercise, than to attempt any worthie exploit. Where-

fore the K. wrote to him, that yer ought long, he would tosse him some London balles that perchance should shake the walles of the best court in France."

259. pleasant, merry, facetious, as Fr. *plaisant*. Cp. line 281. The *Famous Victories* has "My Lord Prince Dolphin is very pleasant with me".

261–266. rackets, set, hazard, wrangler, courts, chaces. Terms used in the game of tennis. A tennis-court was divided by a net into two equal parts, of which one was called the *hazard*; *chaces* were lines marked on the floor. Probably Shakespeare is here using the terms quite loosely.

262. Play a set shall strike. Perhaps this is not a case of the omission of the relative, but a relic of an earlier construction in which the middle term is both subject and object.

267. comes o'er us, twits us; in modern colloquial English, *gets at us*.

269. seat of England, throne of England. Cp. i. 1. 88. As Mr. Deighton says, "The assertion that he did not value the throne of England is ironically made with reference to the value he places on the throne of France, line 275".

270. hence, away from the court.

ourself. This form (not *ourselves*) is regularly used in Shakespeare in the regal style. Cp. *Hamlet*, i. 1. 122—

King. "Be as ourself in Denmark".

271. barbarous, rude.

272. are from home. The use of *from*=away from, out of, clear of (without a verb of motion) has lingered on into modern English in this phrase *from home*. Shakespeare used *from* in this sense in many other connexions, *e.g.*, *Tempest*, i. 2. 65, "which is from my remembrance"; *2 Henry VI.*, iii. 2. 401, "from thee to die"; *King John*, iv. i. 86, "I am best pleased to be from such a deed". Cp. iv. 8. 127 below.

273. keep my state, 'sit in state'. For this sense of *state* (=chair of state) cp. *1 Henry IV.*, ii. 4. 416, "this chair shall be my state"; *Macbeth*, iii. 4. 5, "our hostess keeps her state".

274. show my sail of greatness. 'To show sail' is a natural metaphor for prosperity, as 'to strike sail' is for defeat. Cp. *3 Henry VI.*, iii. 3. 5—

"now Margaret
Must strike her sail and learn awhile to serve".

275. me. Cp. note on line 93 above.

276. For that, with that end in view.

277. plodded like a man for working-days, toiled like a

common man during working days (*i.e.* not forgetting that a day of rest was coming). Cp. iv. 3. 109.

280. **to look.** Gerund, used after *blind*. Mr. Herford on *Richard II.*, i. 3. 243, writes: "*To* with the infinitive often in E. E. introduces a clause describing the circumstance *in* (or *by*) which something happens: *to* having then its old, but now rare locative sense = *at*, *in*. So of *time*: cf. 'to-day', &c." Cp. ii. 1. 1; ii. 2. 38.

281. **pleasant.** See note on l. 259 above.

282. **gun-stones.** Cannon-balls were originally of stone.

284, 285. **widows.** The action of the verb is anticipated. This use is called *prolēpsis*.

292. **venge me,** avenge myself. For *me* cp. note on l. 93 above.

300. **omit no happy hour,** let slip no lucky hour.

304. **proportions,** forces. Cp. l. 137 above.

306. **reasonable swiftness,** swiftness accompanied with judgment and caution.

307. **God before.** The phrase occurs also in iii. 6. 147. It has commonly and, as I think, rightly been interpreted, 'God going before us', 'God being our guide', and this meaning well agrees with Henry's character, and the spirit of the two passages. Staunton and Mr. Wright consider the phrase merely a poetic inversion of 'Before God', a form of asseveration which occurs in v. 2. 140. Such inversion seems, however, unnatural, especially in the prose passage. In Chaucer's *Troilus* "and God to forn" occurs three times, "and God to fore" once, in all cases unmistakeably, as I think, = 'with God's help'.

Stage-direction. **Flourish.** By *flourish* is meant a flourish of trumpets announcing the king's approach to those outside. Cp. *Merchant of Venice*, iii. 2. 49—

> "the flourish when true subjects bow
> To a new-crowned monarch".

Act II.—Prologue.

'Chorus' bridges the gap between act i. and act ii. by describing the preparations for war in England and the consequent alarm of the French, who have bribed three Englishmen of high rank to assassinate Henry at Southampton before he embarks. 'Chorus' further prepares the audience for the changes of scene, which are to be supposed in the course of the act—from London to Southampton and thence to France. It must be remembered that such changes in the supposed scene of action could not be indicated on the Elizabethan stage by change of scenery. (See Introduction 'The Elizabethan Theatre'.)

2. **silken dalliance,** the light playfulness which had been associated with the wearing of silken clothes is now, like them, laid by. Every man is donning his armour.

3. **honour's thought,** the objective use of the possessive case.

6. **mirror,** him in whom the virtues of all Christian kings are seen reflected.

7. The English knights making haste to join their king are compared to the god Mercury, the messenger of Jupiter, who had wings on his heels.

8. The popular expectation of the glorious results to be obtained from the war takes, in the poet's mind, the form of a goddess in the air holding a sword encircled from hilt to point with crowns and coronets.

sits. See ii. 2. 12, note.

9. **hilts.** Mr. Deighton writes: "This word is commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the protection of the handle... Formerly it consisted of a steel bar projecting at right angles to the blade on each side. This form of the two transverse projections explains the use of the plural". For the plural, cp. ii. 1. 56, and *Arden of Feversham*, v. 1—

> "When he should have lock'd with both his hilts,
> He in a bravery flourish'd over his head".

10. **crowns imperial, crowns and coronets,** *i.e.*, as Mr. Deighton says, "crowns worn by emperors, by inferior sovereigns, and by peers".

12. **advised by good intelligence,** informed by trustworthy news.

14. **pale policy,** the poet's eye sees their policy or cunning scheming invested with the paleness of their cheeks.

15. **divert the English purposes,** turn the intentions of the English in another direction.

16. **model to thy inward greatness,** visible form in which dwells a mighty spirit. Mr. Vaughan points out that 'model' does not here imply likeness, but is parallel to 'little body' in the next line. For 'model'=a mould or envelope, cp. *Richard II.*, iii. 2. 153, where the grave is called

> "that small model of the barren earth
> Which serves as paste and cover to our bones".

18. **would thee do,** would have thee to do. *Would* is here in its original sense=willed, desired. Cp. iv. 1. 32.

20. **fault,** defect, weak spot. The Ff. punctuate—

> "But see thy fault France hath in thee found out,
> A nest..."

France, the king of France.

22. **treacherous crowns**, crown-pieces which bribe to treason.

26. **gilt, guilt.** The same pun occurs in *2 Henry IV.*, iv. 5. 129, "England shall double gild his treble guilt"; and in *Macbeth*, ii. 2. 56—

"I'll gild the faces of the grooms withal,
For it must seem their guilt".

27. **Confirm'd conspiracy**, made strong, ratified, a conspiracy. **fearful**, full of fear.

28. **grace of kings**, "he who does most honour to the title" (Warburton). Steevens points out that Shakespeare might have found the phrase in the 1st book of Chapman's translation of Homer (published 1598)—

"With her, the grace of kings,
Wise Ithacus ascended".

31. **Linger your patience on.** *Linger* is used in Shakespeare transitively = protract, prolong, either alone (*Midsummer Night's Dream*, i. 1. 4, "she lingers my desires"), with *out* (*Sonnet*, 90. 8, "to linger out a purposed overthrow"), or with *on*, as here. Cp. *Troilus*, v. 10. 9—"linger not our sure destructions on".

31, 32. **we'll digest The abuse of distance**, we will arrange our bold transference of the action between places so distant as London and Southampton. Such a violent change of scene was contrary to dramatic propriety as taught by Aristotle and accepted by many of Shakespeare's contemporaries.

32. **force a play.** The line is a foot short. Pope to correct it read, "while we force a play". *Force a play* was then explained by Steevens, "produce a play by compelling many circumstances into a narrow compass".

However, the transition from 31, 32 to the next line is so abrupt that we must suppose a line at least to have dropt out of the text as Shakespeare wrote it, and this makes it doubtful if the words which we have are genuine.

34. **is set**, has set out. Cp. iv. 3. 1. With intransitive verbs of motion Shakespeare commonly followed old English usage and used the verb *to be*. Modern English says, not 'he is come', but 'he has come', *i.e.* it has extended to such words the construction with *have* which belongs properly only to transitive verbs. French has kept the more logical construction; *e.g.* I have seen him, *je l'ai vu*; I have come, *je suis venu*.

35. **gentles.** See note on i. P. 8.

38. **narrow seas.** Compare note on i. P. 22. Chorus is made to say playfully that though the audience are to be taken to France, they shall have a smooth passage across the Channel.

39. **pass**, passage. So *Hamlet*, ii. 2. 77, "to give quiet pass through your dominions".

40. **offend one stomach,** offend one person's taste, with a passing reference to the sea-sickness which often attends a trip across the Channel.

41. The sense is not complete. 'But till the king come forth (the scene remains as it was, *i.e.* in London)', &c.

Scene I.

The scene serves two purposes. It acts as a comic relief to the audience after the profound statecraft and lofty sentiment set forth in act i. They will be all the more pleased to meet again characters already known to them in the play of *Henry IV.* And, secondly, it serves to deepen the audience's sense of the reality of the action presented to them, by showing the seamy side of it. While Greek tragedy, when setting forth the gods and heroes of a mythic age, ensured illusion by separating the whole presentation as far as possible from real life, making, for instance, even slaves talk nobly, English drama, dealing with men and women like ourselves, must often produce the same sense of illusion by the opposite means. Here—though the action be laid in the past, and though it involve great events and great personages—the audience must never be allowed to think that the men of old were not of the same stuff as those of to-day. If there were thinkers and heroes and patriots among them, there were also braggarts and scoundrels. The manly virtues and religious earnestness of Henry V., the brave loyalty of Fluellen, are all the more conspicuous when seen side by side with the coarseness of Bardolph, the futility of Nym, and the bragging cowardliness of Pistol.

2. **Lieutenant.** Bardolph was only a corporal in *2 Henry IV.*, ii. 4. 162, and so he is called by Nym in iii. 2. 2 of this play.

3. **Ancient,** Ensign. See Glossary.

5. **there shall be smiles.** Ironically said. Nym probably means, there shall be blows, and laughter on the wrong side of the face.

6. **wink,** shut my eyes. See Glossary.

mine iron. The O.E. *mín* has become in Shakespeare *my* before a consonant, though it, often but not invariably, remains *mine* before a vowel. Cp. our use of *a, an* (O.E. *án*). Modern English uses only *my* even before a vowel.

7. **what though?** what then? what of that? Cp. *King John*, i. 1. 169, "by chance but not by truth: what though?"

it will toast cheese. Mr. Deighton says, "a sword was often ludicrously called 'a toasting-fork' or 'toasting-iron'", and compares *King John*, iv. 3. 99—

> "Put up thy sword betimes,
> Or I'll so maul you and your toasting-iron", &c.

8, 9. **there's an end,** there's an end of it.

11. **we 'll be all three sworn brothers to France.** Cp. iii. 2. 40. The words 'to France' imply the sense of motion in the verb. 'We 'll be, &c. (and so go) to France.' For *sworn brothers*, see Glossary.

15. **that is my rest,** that is my undertaking. See Glossary, '*rest*'.

that is the rendezvous of it. Nym picks up all sorts of current phrases ('that 's the certain of it', 'knives have edges', 'in fair terms', 'that 's the even of it', &c.), and varies them as here without regard to sense. For the contemporary use of *rendezvous*, cp. Dekker, *Gul's Horn-booke* (1609), ch. v. ad fin., "to ride to the new play: that is the *rendezvous*". See also v. 1. 75, *n.*

18. **troth-plight,** betrothed. Cp. the words of the marriage service: "And thereto I plight thee my troth".

19. **I cannot tell,** I don't know what to say. Cp. line 23. So frequently in Shakespeare.

22. **mare.** Adopted by Theobald from the Qq.; the Ff. have *name*.

25. **mine.** Cp. line 6, note. *Host*, like other words of French derivation (*humble*, *heir*, &c.), had a silent *h* in Shakespeare's time. He invariably says '*mine host*', '*thine host*', except in the single passage, *1 Henry IV.*, i. 2. 54. Pistol having married Mistress Quickly, was host of the inn in Eastcheap.

26. The Folios print Pistol's speeches as prose.

tike, cur. Cp. *Lear*, iii. 6. 68, "bobtail tike".

29. *Stage-direction.* **draw,** draw swords.

30. **well a day.** A corruption of the O.E. *wá-lá-wá*, alas.

Lady, a form of oath by the Virgin Mary. Cp. 'Marry'.

if he be not drawn. *Drawn* was substituted by Theobald for *hewn*, the reading of the Ff. For the phrase *to be drawn* = to have drawn one's sword, cp. *Tempest*, ii. 1. 301, "Why are you drawn?"

32. **lieutenant.** A wrong title is carelessly given to Ancient Pistol. Cp. iii. 2. 2, note.

offer nothing here, attempt no violence here. Cp. iv. 7. 3.

34. **Iceland dog.** From various references in seventeenth-century authors we learn that these dogs were constantly being brought over from Iceland to serve as ladies' lap-dogs. They had rough white curly hair, and they were very snappish. Probably this is the point of Pistol's taunt here.

36. **show thy valour, and put up your sword.** In Shakespeare's time *thy* was being supplanted by *your*. It was retained, however, (1) in solemn and religious language, (2) to express the familiarity (*a*) of affection, (*b*) of contempt. In this line the

change from *thy* to *your* makes the latter clause rather more respectful than the former one.

38. **shog off**, move off. See Glossary.

solus, the Latin for 'alone'. Probably, like *shog* above, a slang expression. It is not understood by Pistol, who takes it as something very insulting.

39. **egregious**, an intensive word = 'in the highest degree', from Latin *egregius* (from *e grege*, out of the flock), rare, notable. Used by Pistol again, iv. 4. 11.

42. **maw**, stomach. See Glossary.

perdy, by God. Fr. *par dieu.*

43. **nasty**, foul. The word only occurs twice in Shakespeare, and has a much stronger sense than with us. Even now in America the word retains its old force, and an American is surprised to hear us apply the word to anything so innocent as the weather.

45. **take**, catch fire. The whole line is a play on Pistol's name.

47. **I am not Barbason; you cannot conjure me.** Barbason occurs as the name of a devil in *Merry Wives of Windsor*, ii. 2. 311, "Amaimon sounds well; Lucifer well; Barbason well; yet they are devils' additions (*i.e.* titles), the names of fiends". Nym thinks Pistol's ranting words sound like an exorcism against a devil.

48. **humour.** See Glossary.

to knock you indifferently well, to give you a pretty good beating.

48-49. **If you grow foul with me, Pistol, I will scour you**, &c. Another play on Pistol's name. A foul pistol, as Mr. Deighton says, was cleaned "by thrusting a ramrod with a piece of sponge or cloth attached to it into the barrel and drawing it up and down. In Shakespeare's time this was called a *scouring-stick.*"

49-51. **in fair terms...in good terms.** Other current phrases which Nym uses in and out of season. Cp. line 60.

53. **doting death.** Pistol in his mock-heroic style uses an inappropriate adjective (as *doting* here) for the sake of an alliteration. Cp. iii. 6. 25.

54. **exhale**, draw forth (thy sword). It has been interpreted 'Die', but Shakespeare does not use the word in this sense. The Qq. add a stage-direction here, "*They drawe*".

56. **I'll run him**, &c., I will run my sword through him up to the hilt.

hilts. See ii. P. 9, note.

57. **mickle**, like *mervailous*, line 40, and *wight*, line 52, an old-fashioned word used affectedly. While Nym's speech is a parody of the fashionable phrases of Shakespeare's day, Pistol's is a burlesque

of the poetical language of the stage. It is full of expressions taken, as we must presume, from bad plays.

58. **fore-foot.** Pistol continues to treat Nym as a dog, even in his moments of relenting. See line 34 above, and line 64 below.

59. **tall,** courageous, spirited. Where Shakespeare uses the word in this sense, it is generally with a touch of irony. Cp. our expression 'tall talk'.

62. **Couple a gorge,** cut a throat. (Fr. *couper la gorge.*) Cp. iv. 4. 35, 36, 37.

63. **I thee defy.** The reading of the Qq. The Ff. have 'I defie thee'.

64. **hound of Crete.** Probably a phrase picked up by Pistol and used without any special meaning.

65. **spital,** hospital. See Glossary.

66. **powdering-tub,** a tub in which meat was salted. Here it denotes the hot bath used in the treatment of a certain disease.

67. **lazar.** See Glossary. Cressida, a Greek maiden, was loved by the Trojan Troilus, and was false to him, as we read in Shakespeare's *Troilus and Cressida.* According to one story she was punished with a leprosy, 'like a Lazarus'. Steevens pointed out that Pistol here echoes a phrase found in Gascoigne's *Dan Bartholomew of Bathe,* 1587—

"Not seldom seen in Kits of Cressid's kinde".

Mr. Wright suggests that 'kit' (='cat'), which is the reading of the fourth Folio, should possibly be read here instead of 'kite'.

68. **Doll Tearsheet.** In *2 Henry IV.,* v. 4, she was sent to prison.

69. **the quondam Quickly,** her who was Mistress Quickly formerly (Lat. *quondam*=formerly).

70. **For the only she,** 'I will consider her the only woman in the world'. For *she*=woman, cp. *Twelfth Night,* i. 5. 259—

"Lady, you are the cruellest she alive",

and Crashaw,

"that not impossible She
That shall command my heart and me".

pauca, to be brief. Lat. *pauca*=few (words).

70, 71. **there's enough. Go to.** A correction by Pope of the reading of the Ff., "there's enough to go to". The Qq. have 'there it is enough'.

71. **Go to.** A common expression of contempt=(in modern slang) Get along. The adverb *to* has here the sense *on, forward,* as in *Troilus,* ii. 1. 119, "to, Achilles! to, Ajax, to!"

72, 73. **and you, hostess.** Hanmer's correction. The Ff. have 'and your Hostesse'.

73. **would to bed,** would wish (to go) to bed. Cp. *2 Henry IV.*, iii. 1. 108, "We would unto the Holy Land"; line 80 below, and ii. 2. 12.

74. **thy face.** Bardolph's face is described by Fluellen, iii. 6. 95.

77. **he'll yield the crow a pudding,** he will be dead and food for crows.

78. **The king has killed his heart.** Mr. Swinburne, speaking of these words (which are not in the Qq.), says, "The finest touch in the comic scenes, if not the finest in the whole portrait of Falstaff, is apparently an after-thought, a touch added on revision of the original design...Again...does Shakespeare revert to it before the close of this very scene. Even Pistol and Nym can see that what now ails their old master is no such ailment as in his prosperous days was but too liable to 'play the rogue with his great toe'. 'The king hath run bad humours on the knight'; 'his heart is fracted and corroborate'."

79. **presently.** The word is generally used in Shakespeare in its literal sense = 'at this moment'. Cp. iii. 2. 49, note. Here it seems to approach its modern meaning.

80, 81. **We must to France.** Cp. line 73, note.

83. **floods...fiends...food.** Pistol, like the bad poets from whom he quotes, has a weakness for alliteration.

86. **Base is the slave that pays.** Probably another quotation. Steevens found the phrase again in Heywood's play, *Fair Maid of the West* (acted 1617)—

> "My motto shall be 'Base is the man that pays'"

88. **As manhood shall compound,** as valour shall settle it.

89. **he that makes,** &c. The subject *he* has no verb. The speaker interrupts his sentence—and instead of saying 'shall die', substitutes "I'll kill him". Cp. ii. 2. 8, note.

92. **an,** if.

93. **be enemies.** We still say 'Be friends with me', but not 'Be enemies'. Neither expression is strictly logical. The plural is due to a confused attempt to express that what is wished is *mutual* friendship. For Shakespeare's use cp. *1 Henry IV.*, iii. 3. 203, "I am good friends with my father".

94. **put up,** put up thy sword.

95, 96. Nym's speech is omitted in the Ff., and was supplied by Capell from the Qq.

97. **A noble** was worth 6*s.* 8*d.*

present pay, immediate payment.

99. **shall combine,** *i.e.* (probably) 'us'.

101. **sutler,** seller of provisions to the army. One of the many military words which came to us from the Dutch.

108. **shaked.** See i. 2. 154, note.

of = modern *by*, of the agent. Cp. *1 Corinthians*, xv. 5, "seen of Cephas, then of the twelve".

108, 109. **quotidian tertian.** The Hostess, like many other people, uses medical terms without understanding them, and talks nonsense. A 'quotidian' is a fever which recurs every day, a 'tertian' one which recurs every alternate day.

111. **hath run bad humours on the knight,** has vented his ill humour on him. Cp. *Merry Wives*, i. 1. 171, where Nym is again the speaker—

"If you run the nuthook's humour on me".

For *run* as an active verb cp. *Julius Cæsar*, ii. 2. 78, "did run pure blood".

113. **spoke.** See i. 2. 154, note.

114. **fracted,** broken. Cp. *Timon*, ii. 1. 22, "his fracted dates" (= his broken engagements).

corroborate, made strong. Pistol uses a big word which expresses just the opposite of what he intends.

116. **he passes some humours and careers,** that is, 'he gives vent to (or exhibits) some freaks and frolics'. For *careers*, see Glossary.

117. **condole,** lament over. Mr. Deighton quotes a stage-direction from Marston's *Antonio and Mellida*, Part II. v. 5—

"Piero seems to condole his son" (who is dead).

for, lambkins, we will live. This is the Folio reading. Malone, omitting the second comma, interpreted the passage, 'We will live quietly and peaceably together as lambkins'.

Scene 2.

The Scene serves to deepen the patriotic sympathy of the audience for the king, who on the eve of his expedition so nearly fell a victim to the treason of his most trusted friends, and who on the discovery of the plot showed such a combination of magnanimity and fearless severity. The king's preservation becomes an omen of that divine protection which will accompany him on his campaign.

It is not necessary to give the passage of Holinshed on which Shakespeare bases this scene.

Stage-direction. **Southampton.** The place is not given in the Ff. or Qq. Pope supplied it on the authority of Holinshed and of the Prologue.

1. **to trust.** Cp. i. 2. 280, note.

2. **shall be.** Cp. i. 2. 141, note.

3. **even**, calm, unruffled.

do bear. Shakespeare uses the periphrastic conjugation of a verb with *do* even where no emphasis is required. 'They do bear' =they bear. Cp. 76, 77, 177 below. In this respect again (see i. 2. 154, *n.*) modern English is truer to early usage than was the English of Elizabeth's time. On the other hand Shakespeare often expresses a question (cp. lines 15, 127 below) or a negation (cp. line 20 below) by the simple verb without *do*.

4. **sat.** See line 12, note.

5. **constant**, firm.

7. **By interception**, by employing means of intercepting their communications, &c.

8. **Nay, but**, &c. The sentence is grammatically of the exclamatory kind. 'That the man that, &c....should so sell his sovereign's life!' But the speaker in his indignation begins with his description of the traitor, and after the conj. *that* inserts the pronoun *he* to represent the subject. Cp. ii. 1. 89, note.

bedfellow. Holinshed states, "The said Lord Scroop was in such favour with the king that he admitted him sometime to be his bedfellow".

9. As the taste is gradually deadened by a persistent course of sweet things, and at last completely cloyed so that they no longer excite any pleasure at all, so these men's sense of gratitude and affection had been 'dull'd' and cloyed by the king's long-continued favours.

10. **for a foreign purse.** Holinshed writes, "These prisoners... confessed that for a great summe of monie which they had receiued of the French king, they intended verelie either to haue deliuered the king aliue into the hands of his enimies, or else to haue murthered him before he should arriue in the duchie of Normandie". The charge of bribery is made by a writer contemporary with the event (Nicolas, *Agincourt*).

12. **sits.** Of the wind, cp. *Merchant of Venice*, i. 1. 18, "Plucking the grass to know where sits the wind". The word *sit* was used by Shakespeare far more widely than with us. Cp. line 4 above, ii. P. 8, iv. 5. 5.

will aboard. Cp. ii. 1. 73, note.

15. **Think you not.** Cp. line 3, note.

18. **in head**, in an organized force. Cp. *1 Henry IV.*, iv. 4. 25, "a head of gallant warriors".

20. **I doubt not.** Cp. line 3, note.

22. **grows**, lives, is.

consent, in its proper sense 'agreement'. But cp. i. 2. 181, note.

23. **Nor...not.** Cp. i. 1. 35, note.

25. **better fear'd,** more feared. Cp. *2 Henry IV.*, iv. 1. 27, "better worth" (=more precious).

30. **galls,** originally the bile, then rancour, bitterness of spirit. Honey and gall were taken as opposites, cp. *Lucrece*, 889, "Thy honey turns to gall, thy joy to grief".

do serve. Cp. line 3, note.

31. **create.** Shakespeare often uses the Latin form of the past participle. Cp. i. 2. 16.

33. **forget the office of our hand.** A reminiscence of *Psalm* cxxxvii. 5, "if my right hand forget her cunning".

34. **quittance,** requital.

36. **steeled sinews,** with sinews as untiring as though made of steel.

38. **To do,** &c. Cp. i. 2. 280, note.

40. The incident here told is not historical. See Introduction, § 8 (*a*). Perhaps it was suggested to Shakespeare by the parable of the Unmerciful Servant, *St. Matthew*, xviii. 23–34.

Enlarge, set at liberty. Cp. line 57 and Lovelace, *To Althea in Prison*—

> "The enlarged winds that curl the flood
> Know no such liberty".

committed, *i.e.* to prison.

43. **on his more advice,** now that he has had time for reflection, or possibly, as Mr. Wright suggests, *his* is the objective genitive (cp. i. 2. 224, note), so that the phrase would mean 'on further consideration about him'. Cp. line 46.

44. **security,** confidence, in the sense of the Latin *securus*, 'free from care or apprehension'. So *Macbeth*, iii. 5. 32—

> "Security is mortal's greatest enemy".

46. **by his sufferance,** by your permitting him to go unpunished. *His* is the objective genitive. Cp. line 43, note.

51. **After the taste of much correction,** after he has had a taste (*i.e.* experience) of severe punishment.

53. **heavy orisons,** weighty petitions. Compare Hamlet's words to Ophelia (*Hamlet*, iii. i. 89)—

> "Nymph, in thy orisons
> Be all my sins remember'd".

54. **proceeding on distemper,** following on a state of derangement. The word *distemper* is frequently used of the effects of wine. Cp. *Othello*, i. 1. 99, "full of supper and distempering draughts".

55. **how shall we stretch our eye,** how wide must we open our eyes.

56. **chew'd, swallow'd and digested,** *i.e.* long pondered.

57. **Appear,** become visible. The sense is stronger than in our general use of the word. Cp. *Lucrece*, 633—

"Men's faults do seldom to themselves appear".

61. **late,** lately appointed. Cp. ii. 4. 31.

63. **it,** the commission.

65. **And I.** Grey chimes in with the first words used by Cambridge.

69. **worthiness,** as Mr. Deighton says, is purposely ambiguous.

72, 73. **lose So much complexion,** turn so pale. F. 1 has 'loose'.

74. **paper,** white as paper. Cp. *2 Henry IV.*, v. 4. 12, "Thou paper-faced villain!"

75. **hath.** So F. 4 and the Qq. The earlier Folios read 'have'. Mr. Wright thinks the plural, if genuine, may be explained by taking *what* as='what things', as in *Coriolanus*, i. 2. 4.

75, 76. **cowarded and chased your blood Out of appearance,** made your blood run like a coward out of sight.

76, 77. **do confess...do submit.** Cp. line 3, note.

77. **me,** myself. Cp. i. 2. 93, note.

79. **quick,** in its original meaning='alive, lively'. Cp. the words of the Creed, "the quick and the dead".

86. **apt,** ready. Cp. *Julius Cæsar*, iii. 1. 160—

"Live a thousand years,
I shall not find myself so apt to die".

accord, agree, consent. Cp. *A Lover's Complaint*, 3—

"My spirits to attend this double voice accorded".

87, 88. **appertinents Belonging to,** a tautology='things appertaining to'.

90. **sworn unto the practices of France,** sworn his adherence to a French plot.

practices, stratagems, plots. Cp. line 144 below.

92. **for bounty,** for kindness shown him by us.

95. **Ingrateful.** Shakespeare has the three forms, *ingrate*, *ingrateful*, *ungrateful*.

99. **Wouldst thou have practised on me for thy use,** if thou hadst been willing to use thine arts upon me for thy benefit.

100. **May**='can', and in line 102, *might*='could'. Cp. i. P. 12, note.

102. **annoy**, hurt. Cp. *2 Henry VI.*, iii. 1. 67, "thorns that would annoy our foot".

103, 104. **stands off as gross As black and white**, stands out as plain as black against white, or white against black.

For **gross** cp. *All's Well*, &c., i. 3. 178—

"to all sense
'T is gross you love our son",

and line 186 below.

104. **will scarcely**, is scarcely willing to.

107. **Working so grossly in a natural cause**, &c., working so palpably in a cause natural to them, that no sudden cry of wonder was ever excited.

108. **admiration**, wonder. Cp. *Macbeth*, iii. 4. 110, "with most admired disorder".

hoop. Cp. *As You Like It*, iii. 2. 179, "wonderful and after that (*i.e.* more than that) out of all hooping (*i.e.* beyond all cries of astonishment)". Our modern form *whoop* (for which Mr. Wright gives a reference as early as 1530) is due to a pronunciation with *w*. Cp. *whole* (O.E. *hál*), and our pronunciation of *one* (O.E. *án*).

109. **proportion**, seemliness, what was becoming to your position. Cp. iv. 1. 138.

112. **preposterously**, perversely, contrary to the natural order of things, (Latin *præposterus*, hind part first).

113. **Hath got the voice**, hath won the vote or expressed judgment.

114. **All**. Hanmer's correction. Ff. read *And*.

suggest, tempt. Cp. *Richard II.*, iii. 4. 75—

"What Eve, what serpent hath suggested thee
To make a second fall of cursed man?"

115. They tempt a man to commit a damnable deed by patching it up as best they can with the radiant outward shows of piety.

116. **with forms being fetch'd**. *Being fetched* is not, I think, a mere participle (=fetched). The repetition of *with* suggests that what follows is not in strict co-ordination with 'patches, colours'. I consider 'being fetched' is a sort of passive verbal noun. In Modern English we can say, "It all happened through his father (or 'father's') being sent for". Cp. *1 Henry IV.*, i. 3. 49, "smarting with my wounds being cold".

118. **temper'd thee**, moulded thee like wax to his purpose. Cp. v. 2. 214.

bade thee stand up. The point seems to me to lie in the word *bade*. He did not try to deceive or juggle, he called thee up as one calls a servant to perform a task.

119. instance, cause or motive. Cp. *Richard III.*, iii. 2. 25—

"Tell him his fears are shallow, wanting instance".

120. dub, strictly 'to make a knight', see iv. 8. 80, note; then 'to raise to any dignity'. Cp. *Richard III.*, i. 1. 82, "dubbed them gentlewomen". Here it is used ironically.

thee, thyself (reflexive). Cp. line 77 and i. 2. 93, note.

121. gull'd thee, befooled thee. A young bird was called a 'gull', and the word became synonymous with *fool, dupe.* Cp. iii. 6. 64.

122. lion gait. An allusion to *1 St. Peter*, v. 8.

123. vasty. See Glossary.

Tartar, hell. Tartarus in classical mythology was the place of torment in the lower world. Shakespeare in associating the devil with Tartarus is mingling Christian and heathen conceptions. Cp. *Twelfth Night*, ii. 5. 225—

"*Mar.* If you will see it, follow me.
Sir To. To the gates of Tartar, thou most excellent devil of wit."

124. legions, *i.e.* of devils.

126. jealousy, suspicion.

127. affiance, trust. Cp. the words of the Litany, "that she may evermore have affiance in thee".

Show, appear. Cp. *Merchant of Venice*, iv. 1. 192—

"And earthly power doth then show likest God's
When mercy seasons justice".

For the interrogative form, cp. line 3, note.

132. or...or. Cp. i. 2. 12, 225.

133. Constant, steady, unshaken.

blood, stands for the passionate part of a man. Cp. *Othello*, i. 3. 339, "It (*i.e.* love) is merely a lust of the blood and a permission of the will", and ii. 3. 4 below (note).

134. Garnish'd and deck'd in modest complement, adorned with a modest exterior. For *complement* see Glossary.

135, 136. He supplemented the evidence of the eye by that of the ear, and did not let himself trust to the evidence of either sense till he had purged his judgment from being coloured by his feelings.

137. boulted, sifted. See Glossary.

139. mark. Theobald first read *mark* instead of *make* given by the Ff.

the full-fraught man and best indued, the man freighted to the full and best endowed in the way of good qualities.

141. methinks. See Glossary.

142. **Another fall of man.** The falling away from loyalty of such a man as thou wast is like Adam's fall from a state of innocence.

143. **to the answer of the law,** to give the satisfaction required by the law. Cp. *Cymbeline*, iv. 4. 13—

"that
Which we have done, whose answer would be death".

144. **practices,** dark designs, plots. See line 90 above.

145. **I arrest thee of,** where we should say, 'I arrest thee *for*', or '*on the charge of*'. Mr. Deighton writes: "Shakespeare generally uses *of* to express the cause of seizure as here; but in *Measure for Measure*, i. 4. 66, *Comedy of Errors*, iv. 2. 49, and *Lear*, v. 3. 82, the preposition is *on*".

151. **discover'd,** laid bare, revealed. This is the usual sense of the word in Shakespeare.

152. **repent,** regret. *Repent* in modern English is confined to the sense, to regret a fault.

153. **Which,** *i.e.* 'my fault'.

155. **For me,** as for me. These words anticipate the object of *seduce*, which is then omitted.

156. **admit it as a motive,** accept it as a means.

motive, here=force, instrument. With us the word means 'a force acting on the will'. Cp. *All's Well*, &c., iv. 4. 20—

"heaven
...hath fated her to be my motive (=instrument)
And helper to a husband".

157. **what I intended.** This, according to Holinshed, and Cambridge's own confession, now in the British Museum, was to put on the throne his childless brother-in-law Edmund, Earl of March, the heir of Lionel, Duke of Clarence. We see in this plot the beginning of the Yorkist claim to the throne.

159. **Which I...will rejoice.** For *rejoice*='rejoice at', cp. *Richard III.*, iii. 2. 163, "Scoffing his state".

in sufferance, in suffering my punishment.

166. **quit,** absolve. Cp. *As You Like It*, iii. 1. 11—

"Till thou canst quit thee by thy brother's mouth
Of what we think against thee".

168. **an enemy proclaim'd,** a declared enemy.

169. **earnest,** sum paid in advance as a pledge of more to be paid when the other side has carried out his part of the agreement. Cp. v. 1. 57, and *Cymbeline*, i. 5. 64—

"Nay, I prithee, take it:
It is an earnest of a further good
That I mean to thee".

175. **tender**, cherish. Cp. *Romeo and Juliet*, iii. 1. 74—

"which name I tender
As dearly as my own".

176. **you have sought.** This is the reading of the Qq. adopted by Knight. F. 1 has 'you sought', the other Ff., 'you three sought'.

177. **do deliver.** See l. 3 note.

Get you. *You* is in the objective case (cp. i. 2. 93, note), as seen from iv. 1. 254. Shakespeare does not use the full reflexive forms, *yourself*, *himself*, &c., with *get*.

179. **taste.** Cp. l. 51.

181. **dear**, grievous. See Glossary.

183. **like**, equally. Cp. *Tempest*, iii. 3. 66—

"My fellow-ministers
Are like invulnerable".

188. **every rub is smoothed on our way**, *i.e.* 'every obstacle'. A metaphor from the game of bowls, in which the term *rub* was applied to any irregularity in the ground which turned the bowl from its course. Cp. *King John*, iii. 4. 128—

"Shall blow each dust, each straw, each little rub
Out of the path";

and *Hamlet*, iii. 1. 65, "there's the rub". Also v. ii. 33 below.

191. **Putting it straight in expedition**, setting it at once in motion.

192. **Cheerly**, cheerily (which form is not used by Shakespeare).

the signs of war advance, hoist or raise the standards. *Advance* in Shakespeare generally means 'raise'. Cp. *Tempest*, iv. 1. 177—

"they prick'd their ears,
Advanced their eyelids, lifted up their noses";

and v. 2. 333 below.

Scene 3.

The scene takes us back to London. As the end of the preceding scene showed us Henry V. starting on his expedition with the bold courage of youthful years and a tranquil conscience, this scene shows us the very different leave-taking of Pistol, Nym, and Bardolph. But its deepest interest is incidental. In the account of the death of Falstaff, Shakespeare appeals with all the power of his genius to our smiles and our tears at the same moment. Falstaff was no hero, and we may be sure he died as he had lived. If the account of his death scene had contained one solemn or conventional term, we should

have felt at once something incongruous with his character. At the same time the audience who knew him in *Henry IV.* could not but have a kindly feeling for the fat knight whose valour was so small, but whose humour and resource were perennial. Shakespeare with his marvellous instinct has put the account of Falstaff's end in the mouth of Hostess Quickly—a common woman who never speaks without some confusion of language, but still a woman. It brings Falstaff nearer to our sympathy when we know that he did not die among his boon-fellows, but with a woman to wait on him and to note the little signs of return to childhood which preceded the end.

Shakespeare, who, to give a deeper truth to his picture, makes his most heroic characters of common clay, and after his most elevated scenes descends at once to a laugh, finds something in the death of a cowardly loose-living old man to touch our common humanity—"Falstaff he is dead, and we must yearn therefore".

1. **bring thee,** accompany thee. Cp. *Winter's Tale*, iv. 3. 122, "Shall I bring thee on the way".

2. **Staines,** as Mr. Wright says, "was the first stage on the road from London to Southampton".

3. **yearn,** grieve. See Glossary.

4. Pistol alliterates again. So in lines 49, 50.

veins, put for 'spirit'. Cp. the use of 'blood', ii. 2. 133.

5. **Falstaff he.** The insertion of the pronoun after the subject is common with uneducated speakers.

7. **wheresome'er.** A vulgarism for *wheresoe'er*. Cp. *All's Well*, &c., iii. 5. 54, 'whatsome'er'.

9. **Arthur's bosom.** The Hostess with one of her usual slips of the tongue says 'Arthur's' bosom for 'Abraham's' bosom. Cp. *St. Luke*, xvi. 22, and *Richard III.*, iv. 3. 38—

"The sons of Edward sleep in Abraham's bosom".

10. **a',** he. The form is used by people of all classes in Shakespeare.

10, 11. **a finer end...an it,** &c. Most editors, taking the words 'went away and, &c.' = 'went away as if', (the Qq. have 'He went away as if it were, &c.'), have found a difficulty in the comparative *finer*. Some read *fine*, while Mr. Wright suggests that *finer end* is one of the Hostess's slips for *final end*. It seems better to disregard the slight authority of the Qq., and follow Dr. Murray in taking 'an it had been' = 'than (if) it had been'. For instances of *an, and = than*, see Murray's Dictionary. In this sense the form *an* was the original one and *and* the corruption. The interpolation of the words, 'and went away', between the compar. adj. and its clause does not present any real difficulty, the sense being—'he made an end and went away in finer fashion than if', &c.

11. **christom.** The word is a corruption by Hostess Pistol of *chrisom*, for which see Glossary.

parted, departed. Used also of death in *Macbeth*, v. 8. 52—

> "They say he parted well and paid his score,
> And so, God be with him!"

12, 13. **at the turning o' the tide.** It was a common belief—held even by Aristotle and Pliny—that people living near the sea-shore died only with the ebb of the tide. Dickens, in *David Copperfield*, after making Mr. Peggotty say of Barkis, "He'll hold his own till past the flood and go out with the next tide", concludes his story, "And it being low water, he went out with the tide". Mr. Staunton, in the *Athenæum*, Nov. 8, 1873, thinks the Hostess refers only to the 'tide of time'. He quotes Donne's description of midnight as "Time's dead low-water", and tries to show that the hours following midnight were considered an auspicious time of death.

13. **fumble with the sheets**, &c. These signs of approaching death have been noticed by others besides Hostess Quickly. Steevens pointed out that one of the signs of death enumerated by Pliny (vii. 51, Holland's translation) was "to keepe a fumbling and pleiting of the bed-clothes". In *Wuthering Heights* (ch. xii.), by Emily Brontë, Mrs. Linton before death "seemed to take pleasure in pulling the feathers from the rents she had just made" (in the pillow).

14, 15. **I knew there was but one way**, a euphemism for 'I knew he must die'. Steevens quotes from *If you know not me, you know nobody* (1605)—

> "I heard the doctors whisper it in secret,
> There is no way but one".

15, 16. **and a' babbled of green fields.** This most famous emendation was proposed by Theobald. The Qq. omit any such words, though for 'play with flowers' above, they have 'talk of floures'; the Ff. give 'and a Table of greene fields'. Pope thought that Greenfield was the name of the man who furnished the stage-properties at the time, and that the words in the Ff. were intended to be a stage-direction, 'A Table of Greenfield's' meaning that a table was to be brought in at this point for Pistol and the rest to drink a last glass before starting. But neither this nor more recent suggestions carry much conviction, while the words suggested by Theobald are so much in the spirit of the rest of Shakespeare's description, that it is hard to believe that they are not very near to what Shakespeare wrote.

23. **and they were as cold as any stone.** The Ff. do not give these words the second time. Capell introduced them into the text from the Qq.

25. **cried out of sack**, cried out against sack. Sack had been his enemy.

sack, the French *vin sec*, dry wine.

28, 29. **incarnate.** The Hostess takes the word to mean a colour (Fr. *incarnat*). Mr. Wright quotes from Holland's *Pliny*, xiv. 1 (vol. i. p. 405), "In one place they are of a fresh and bright purple, in another of a glittering, incarnate, and rosate colour". In *Twelfth Night*, v. 1. 184, Sir Andrew turns 'incarnate' into 'incardinate' —"He's the very devil incardinate".

34. **in some sort,** to some extent. **handle,** treat of, touch on.

35. **rheumatic.** Apparently used by the Hostess both here and in *2 Henry IV.*, ii. 4. 62='humorous, testy'.

36, 37. **Bardolph's nose.** Bardolph's fiery red face is referred to in ii. 1. 74; iii. 2. 29; and iii. 6. 95.

39. **the fuel is gone that maintained that fire.** Bardolph means that Falstaff had provided the liquor which had made his nose so fiery. In *1 Henry IV.*, iii. 3. 53, Falstaff says to Bardolph, "I have maintained that salamander of yours with fire any time this two and thirty years".

41. **shog.** See Glossary.

be gone. Cp. ii. P. 34, *n.*

43. The early part of Pistol's speech is printed as prose in the Ff. Our arrangement is due to Capell.

let's away. Cp. ii. 1. 73, *n.*

45. **Let senses rule.** Probably means, keep your eyes and ears on the alert so as not to be taken in.

word. So Q. 1 and Q. 3. The Ff. and Q. 2 have 'world'.

Pitch and Pay, a proverbial expression for ready-money payment. The quotations given by Farmer suggest that the expression arose from the fact that those who brought cloth to market had to pay a penny after *pitching* it, *i.e.* depositing it for sale.

47. **men's faiths are wafer-cakes,** *i.e.* very easily broken.

48. **hold-fast.** The proverb ran, "Brag is a good dog, but Hold-fast is a better".

49. **Caveto,** imperative of Lat. *caveo*, means 'Be wary!' 'Caution!'

50. **clear thy crystals.** This, in that kind of poetic diction which Pistol loves and Shakespeare laughs at, means, 'Wipe thine eyes'.

Yoke-fellows, companions. Shakespeare borrowed the expression perhaps from Tyndale's version of *Epistle to the Philippians*, iv. 3, where it is a literal translation of the Greek. The metaphor is taken from two oxen under the same yoke. Cp. iv. 6. 9.

57. **Let housewifery appear: keep close.** Let your attention to the house be manifest, keep indoors.

For **appear** cp. ii. 2. 57.

For **close** cp. *Hamlet*, iv. 7. 130, "keep close within your chamber".

Scene 4.

The scene introduces us to the French king, the Dauphin, and the court of France. The king is represented as full of apprehension in view of the expected English invasion. He remembers too well the disasters sustained by France seventy years before at Cressy and Poictiers. The Dauphin, while agreeing that forces must be raised for the defence of the kingdom, disclaims any fear of the issue on account of the frivolous character which he attributes to Henry. The Constable of France, speaking on the report of the ambassadors recently sent to England, assures the Dauphin that he greatly mistakes Henry's character, and speaks of Henry in terms of admiration, which, coming from this great Frenchman, are well calculated to move the patriotic feelings of the audience.

An English embassy, of which Lord Exeter is spokesman, is now introduced, and the French king is required to surrender to Henry the crown of France and its appurtenances on pain of war. A special message of scorn is addressed to the Dauphin in reference to his present of tennis-balls. The Dauphin declares he only desires war with England. The King of France reserves his answer till next day.

For Shakespeare's divergence from Holinshed in regard to the date of Exeter's embassy, see Introduction, § 6.

1. **Thus comes the English.** Mr. Wright accounts for the sing. form 'comes' by saying that 'the English' = 'the English king'. Cp. iv. 4. 73, 'the French' (followed by 'he'), 'the Turk', v. 2. 199.

It is more probable that this is a case of the verb being put in the sing. with a plural subject following. See Appendix IV. (*b*).

2. **carefully** qualifies *concerns*. 'It is more than a common care to us.'

3. **To answer**, to meet the attack.

5. **make forth**, go forth. We still speak of 'making for' a place.

7, 8. 'To strengthen and replenish our strongholds with brave men and means of defence.'

For **line**, cp. *Macbeth*, i. 3. 112—

> "did line the rebel
> With hidden help and vantage".

8. **defendant**, here an adj. In Mod. Eng. used only as a substantive.

9. **England**, the King of England. He comes on with a rush, as waters are drawn towards a whirlpool, or lower level. For *gulf* in this sense cp. iv. 3. 82.

11. **fits**, is fitting to, befits.

11, 12. 'As prudent as fear may teach us to be, after the recent examples of their power which the English have given us.'

13. **fatal and neglected**, coming on us armed with death after we had made too light of them. The king refers, of course, to the battles of Cressy, 1346, and Poictiers, 1356.

17. **Though war**, even though no war nor any.... The negative is omitted in one clause, and doubled in the other. Cp. line 85.

19. The three verbs correspond severally to the three substantives of the preceding line.

20. **As were.** Since

'Were a war in expectation' = 'if a war were', &c.

therefore,

"As were a war", &c. = 'as if a war were', &c.

22. **sick**, used metaphorically = 'weak'.

25. **Whitsun morris-dance.** See Glossary, *morris-dance.*

26. **liege.** See Glossary.

idly king'd. The participial suffix *-ed* is often added to a noun to express the sense '*furnished with*'.

28. **humorous**, full of humours or whims.

29. **attends**, accompanies. Cp. *1 Henry IV.*, v. 1. 111.

34. **in exception**, in making objections. Cp. iv. 2. 25.

37. **the Roman Brutus.** Brutus, who in the reign of Tarquinius Superbus assumed madness to conceal his plans for the liberation of his country. Cp. *Lucrece*, 1807–1817.

41. **well, 't is not so**, *i.e.* 'In deference to you, I will admit I am wrong'.

43. 'When put on your defence, it is best to overrate the power of the enemy; in this way the forces necessary for defence are fully made up; for if defence is planned on too mean a scale it resembles a miser who to save a little cloth spoils his coat.' If this is the sense of the passage, lines 47 and 48 contain a bold personification of Defence, which is here the 'defending power', though in line 46 it stood for 'defensive measures'.

48. **Think we**, let us think.

49. **look**, see that, &c.

50. **of him.** Shakespeare sometimes uses the later possessive form with 'of', where we use the inflexional possessive. Cp. line 64 below.

flesh'd, a metaphor from the practice of training hawks and hounds on flesh. Cp. iii. 3. 11.

51. **strain**, breed.

52. **haunted us.** *Haunt* is often used of persistent following by an enemy. Cp. *Troilus and Cressida*, iv. 1. 9—

> "You told how Diomed, a whole week by days,
> Did haunt you in the field";

and *1 Henry IV.*, v. 3. 4—

> "I do haunt thee in the battle thus
> Because some tell me that thou art a king".

53. **too much memorable.** For 'too much'='too' before an adj., cp. *Richard II.*, ii. 2. 1, "Madam, your majesty is too much sad".

54. **When Cressy battle...was struck.** 'To strike a battle' seems to have been a usual phrase. Mr. Wright quotes from Holinshed: "where his great grandfather King Edward the third a little before had striken the battell of Cressie".

55. **captived,** taken captive. 'In very common use in 16th–18th centuries' (Murray). The word *capture* does not occur in Shakespeare, either as verb or subs.

57. **his mountain sire.** If this is what Shakespeare wrote, it is an example of his excessive love of a play on words. One must take the words 'mountain sire' to mean 'his sire who in greatness overtopped his fellows'; but the expression is awkward to a degree. Steevens defends it by a quotation from Spenser, *F. Q.*—

> "When stretch'd he lay upon the sunny side
> Of a great hill, *himself like a great hill*".

Theobald read 'mounting sire'. Did Shakespeare write 'mounten'='mounted'? Cp. iv. 1. 102, note, "fretten" (*Merchant of Venice*, iv. 1. 77) and "moulten raven" (*1 Henry IV.*, iii. 1. 152).

On the general topic cp. i. 2. 108.

59. **heroical.** Cp. *majestical*, iii. P. 16, iv. 1. 251.

60. *i.e.* mangle the 'human form divine' of his enemies.

64. **fate of him,** not 'what he is destined to *suffer*', but 'what he is destined to *do*'.

of him. Cp. line 50 above.

69. **Turn head.** *Head* is used technically of the horns of a deer. The same metaphor occurs in *1 Henry VI.*, iv. 2. 51, "Turn on the bloody hounds with heads of steel".

70. **spend their mouths,** give cry. Cp. *Venus and Adonis*, 695.

71. **Good my sovereign.** See iv. 6. 22, note.

72. **Take up the English short,** be short with them, do not suffer them to go to great lengths with you.

78. **lay apart,** lay aside. Cp. iii. 7. 35.

80. **longs.** This is the reading of all the Ff. and Qq. Cp. for the singular form, Appendix iv. (*b*). There is no reason for writing

'longs, any more than *'gins*. The verb to 'long'='belong' is common in Shakespeare. Cp. Chaucer, *Squieres Tale*, F. 16, "Him lakked noght that longeth to a king".

83. the ordinance of times, the enactment of ages.

85. sinister, awkward, both words mean 'left-handed', and so illegitimate.

nor no. Cp. line 17.

88. memorable, worthy of being noted and remembered.

line, genealogy, family tree.

91. evenly, in a straight line.

94, 95. indirectly held From him the native and true challenger, wrongfully withheld from him the natural and lawful claimant.

96. Or else what follows? Similarly King John, when summoned to surrender his possessions to Arthur, asks (*King John*, i. 1. 16) "What follows if we disallow of this?" and is answered, "The proud control of fierce and bloody war".

99. fierce is metrically a dissyllable.

101. That, so that. Cp. i. 1. 47.

requiring, merely='asking'.

102, 103. bids you...Deliver...and to take mercy. For *to* omitted before the first infinitive but inserted before the second, cp. *Pericles*, i. 2. 31—

"Makes both my body pine and soul to languish".

102. in the bowels of the Lord. The expression occurs in Holinshed's account of the letters sent by Henry from Southampton. "Neuerthelesse exhorted the French King in the bowels of Jesu Christ, to render him that which was his owne, whereby effusion of Christian bloud might be auoided." The phrase is taken from St. Paul, *Philippians*, i. 8, "I long after you all in the bowels of Christ". The bowels stood for the seat of tenderness and compassion.

105. his=its. See Glossary, '*it*'.

vasty. See Glossary.

107. pining, adopted by Pope from the Qq., the Ff. giving 'privy'.

113. For us, As for ourselves. Cp. line 115 and i. 2. 114, note.

117. I print the line as in the Ff.

120. an if. I follow the modern custom of writing *an* in this conditional sense as a matter of convenience, but it would be more correct to write *and*. The form *an*='if' hardly occurs before 1600, whereas *and* in this sense was common. The conditional notion was originally in the following verb, not in the *and*, which was

used in its copulative sense. See Abbott, § 102, 103. Later, the conditional sense of *and*, *an* was strengthened by the addition of *if*.

121. **in grant of**, by granting.

124. **womby vaultages**, deep caverns. The sense of the passage is, Henry will call so loudly and urgently for satisfaction that the caves of France ringing with the echo of his guns will seem to rebuke you and return your insult. For *womby* cp. Glossary, '*vasty*'.

126. **second accent**, echo.

ordinance (thus spelt in the Ff.). Though in the sense of our modern 'ordnance', the metre here requires the word to keep its earlier form. In iii. P. 26, the middle vowel is syncopated, and the word is pronounced as a dissyllable, as in modern English.

129. **odds**, quarrel, strife. Cp. iv. 3. 5, note, and Glossary.

136. **greener**, younger. Cp. v. 2. 140.

137. **these he masters now**, 'these (days) which now are his'. For *masters* = 'possesses', cp. *Sonnet* 103. 8, "Such a beauty as you master now".

140. The Ff. after this line have the stage-direction '*Flourish*', which generally precedes the exit of a royal personage from the stage. It was suggested by Capell that at this point the French king rose, but Exeter refused to be dismissed without a word more. Most editors transfer the 'Flourish' to the end of the scene.

143. **footed**, landed.

145. **breath**, used for a 'brief space of time', 'a breathing-space'. Cp. *Richard III.*, iv. 2. 24, "Give me some breath, some little pause, my lord".

Act III.—Prologue.

In the last act we left the English king at Southampton; when we meet him next he will be already in France. It is the function of 'Chorus' to bridge this gulf by appealing to the audience to see for themselves with the eye of imagination the English host first on its way across the Channel, and then investing Harfleur. The French king sends an embassy with terms of peace, which are declined, and the attack on the town begins.

1. **with imagined wing**, on the wing of imagination. The poet appeals to his audience, as in the prologue to act i., to picture in their minds what cannot be set before them on the stage.

4. **well-appointed**, well-equipped. Cp. *Winter's Tale*, iv. 4. 603, "royally appointed".

Hampton. Theobald's correction. The Ff. read 'Dover'.

5. **his royalty,** taken by Schmidt = 'his majesty', *i.e.* himself. This seems to me turgid. I think 'royalty' means 'his royal state and surroundings'.

brave, gay, making a gallant show.

6. **the young Phœbus fanning.** An example of poetic fancy. For a moment the poet sees not merely a fleet with its pennons waving in the sunshine, but a living being fanning the hot face of a god. In a similar line, *Macbeth*, i. 2. 49—

"Where the Norweyan banners flout the sky",

the mere word 'flout' makes us for the moment think of the banners and the sky as living agents, and in mutual connexion. Under the stimulus which such a fancy gives to the mind we realize the actual scene as we could not do from a mere description.

fanning. Rowe's correction. The Ff. read 'fayning' or 'faining'.

9. **whistle.** Used by the boatswain in giving his orders.

10. **threaden.** An adj. formed from subs. *thread.* Cp. l. 8, *hempen.* We still say *wooden*, *earthen*-ware.

11. **with** = by. Cp. l. 20.

12. **bottoms,** vessels.

14. **rivage,** shore. The word, which is originally French, is used also by Spenser and by the chronicler Hall.

16. **majestical.** So iv. 1. 251. Cp. *heroical*, ii. 4. 59.

17. **Harflew.** I shall retain throughout this spelling of the modern 'Harfleur' as being that of the Ff. and Qq., and practically that of Shakespeare's authority, Holinshed ('Harflue'). Cp. the Latin form 'Harfluvium'. Any modernization is to be avoided which affects the rhythm or easy pronunciation of one of Shakespeare's lines. Cp. iii. 3. 56, note.

18. **to sternage of,** astern of. The word *sternage* is not found elsewhere. Shakespeare means, 'Let your minds follow the vessels in their course'.

19. **as dead midnight still,** *i.e.* still or silent as night.

20. **Guarded with grandsires.** Similar alliterations follow. In l. 21, 'past ..pith...puissance'; l. 24, 'culled...cavaliers'; l. 27, 'gaping...girded'; l. 30, 'daughter...dowry'.

21. **Either past,** &c. The line qualifies 'persons' understood.

pith, substance, strength.

22. Here we have one of those humorous touches which in Shakespeare help to give an everyday reality even to heroic scenes. Cp. iv. 3. 50, note.

23. **appearing,** visible. Cp. ii. 2. 57, note.

25. **therein,** *i.e.* in your thoughts.

26. ordnance. Spelt in the Folios, *ordenance*. The word is a collective subs. = 'the guns': hence the possess. *their*.

27. fatal. Cp. ii. 4. 13.

girded, encircled by the siege.

30. to dowry. We should say, 'for a dowry'. Cp. 'to take to wife'. Cp. iii. 7. 54, 59.

32. likes not, pleases not. Cp. iv. 1. 16, iv. 3. 77.

33. linstock, the stick to hold the gunner's match.

Stage-direction. **chambers.** Small cannon, so called because they were loaded by means of a detachable box or chamber containing the powder, which was let into the breech.

35. eche (Ff. 'eech', 'ech'), eke. See Glossary.

Scenes 1, 2, 3.

The first three scenes of the act bring before the audience the siege of Harfleur. In scene i. for the first time they see Henry as soldier, and note with admiration that the king, who had been so self-contained under insult, so firm in civil danger, so prudent in warlike preparations, now in the hour of action burns with eager courage, and inspires an army with his own spirit. But Shakespeare never forgets the strange medley of qualities, noble and mean, awful and ridiculous, which enters into every human being and every human action. No character, no action is felt to be real unless some glimpse is got of these conflicting elements in it. And so side by side with the Henry of scene 1, we have set before us in scene 2 other representatives of the attacking army, the cowardly Nym, the mouthing Pistol, the shrewd Boy, and after them an Englishman, a Welshman, an Irishman, and a Scot. These by their humours and oddities of speech amuse the audience, who are still never allowed to forget the assault on the town which is taking place simultaneously. In scene 3 Harfleur has sounded a parley. Henry offers the town mercy if it submits, but threatens it with the worst fate if it persists in opposing him. The governor yields the town, and the scene ends with Henry's announcement that after one night's rest he will march for Calais.

Scene 1.

7. summon up. Rowe's emendation. The Ff. read, 'commune up'.

8. 'Let your faces, comely by nature, grow grim with wrath.'

10. portage, an abstract term for 'portholes' (of a ship).

11, &c. 'Let the brow in its wrath project beyond the eye, as grimly as a cliff projects which is undermined by the washing and buffeting of the waves.'

11. **o'erwhelm,** overhang. Cp. *Venus and Adonis*, 183, "his louring brows o'erwhelming his fair sight".

12. **galled,** chafed, lashed by the spray.

13. **jutty,** jut out beyond. See Glossary.

confounded, demolished, ruined.

14. **Swill'd,** gulped down greedily. Cp. *Richard III.*, v. 2. 9—

"the...boar
Swills your warm blood like wash".

Notice the alliteration, '*s*will'd...*w*ild...*w*asteful'.

with = by. Cp. iii. P. 11, 20.

16, 17. **bend up every spirit To his full height.** The metaphor is taken from the act of drawing a bow. Cp. *Macbeth*, i. 7. 79—

"I...bend up
Each corporal agent to this terrible feat".

16. **every spirit,** every kind of courage.

17. **his,** its. See Glossary, '*it*'.

18. **fet,** fetched, derived. Cp. *2 Henry VI.*, iii. 1. 293, "farfet policy". *Fet* was the regular past part. of M.E. *fecchen* (to fetch).

of war-proof, of warlike proof, proved in war.

21. **for lack of argument,** for lack of business to do, having no longer any opponents left. Cp. "for lack of sport", iv. 2. 23. See Glossary, '*argument*'.

22. **attest,** prove by the similarity of your achievements.

24. **of grosser blood,** of commoner, less fiery natures.

27. **The mettle of your pasture,** the fine quality of your rearing. A writer in the *Edinburgh Review* for Oct. 1872 traces a reference here to the belief that the strength and other qualities of stags were much affected by the nature of their pasture. He quotes from the *Noble Art of Venerie*: "harts beare their heads according to the pasture and feede of the country where they are bred".

29, 30. **none...so mean...That hath not...in your eyes,** more grammatically, 'in his eyes'.

31. **in the slips.** A *slip* was a *leash*. Cp. i. P. 7, note. The word *slip* is aptly illustrated by Nares from Harington's translation of Ariosto, *Orlando Furioso*, xxxix. 10—

"Even as a grewnd ('greyhound') which hunters hold in slip
Doth strive to breake the string or slide the coller".

32. **Straining.** Suggested by Rowe. The Ff. give 'straying'.

Straining upon the start, straining to start.

The game's afoot, the object of your pursuit has started off. For *game* in this sense cp. *Cymbeline*, iii. 3. 98—

"Hark, the game is roused!"

33. **Follow your spirit.** In spirit you are already engaged in the chase, let your bodies follow. Cp. i. 2. 128–130.

upon this charge, when you make this charge.

34. **'God for Harry, England, and Saint George!'** This is the punctuation of the Ff. The objection to it is that it makes Saint George need protection instead of giving it. Perhaps we should read "Cry, 'God for Harry England, and St. George!'" For *Harry England*, cp. iii. 5. 48.

Stage-direction. **Alarum.** See Glossary.

chambers. See iii. P. 33, *n.*

Scene 2.

2. **corporal.** In ii. 1. 2 Nym gives Bardolph the title of 'Lieutenant'.

3. **a case of lives,** a set of lives. So Scott, *Redgauntlet*, chap. xvii., 'a case of teeth'. In the phrases, 'a case of pistols', 'this case of rapiers' (Marlowe, *Faustus*, vi.), *case* has the special meaning of 'a couple', 'a brace'. It may be so in the present passage.

3, 4. **the humour of it.** Cp. ii. 1. 48, *n.*

4. **the very plain-song of it,** the plain truth of the matter. *Plainsong* meant a simple melody without variations. Cp. *Midsummer Night's Dream*, iii. 1. 134, "the plainsong cuckoo".

9. **Doth.** See Appendix IV. (*a*). We have here probably snatches of old ballads now lost.

18. **avaunt,** begone! From the French *avant*, forward.

cullions, vile creatures, a low term of abuse.

19. **men of mould:** by this absurd expression Pistol perhaps means 'men formed out of dust'.

22. **Good bawcock,** my fine fellow. See Glossary.

23. **These be good humours,** ironical='Are these what you call good humours?' For '*wins*' Capell suggested '*runs*', as in ii. 1. 111.

25. **As young as I am.** We say 'young as I am', but the former idiom was in use till the eighteenth century.

26. **swashers,** swaggerers, bullies. Cp. *As You Like It*, i. 3. 122—

"We'll have a swashing and a martial outside".

28. **antics,** buffoons. See Glossary.

28, 29. **For Bardolph**=as for Bardolph. Cp. ii. 4. 113. So line 30, 'For Pistol', and line 32, 'For Nym'.

29. **white-livered,** and therefore cowardly. Cp. *Merchant of Venice*, iii. 2. 86—

"cowards..
Who, inward search'd, have livers white as milk".

29. **red-faced.** Cp. ii. 3. 35, note.

30. **a'.** Cp. ii. 2. 3, 10, note.

36. By **good deeds** the Boy means *valiant deeds.*

38. **purchase,** gain, acquisition, a word of neutral meaning which got to be a euphemism for 'plunder'.

40. **sworn brothers.** See Glossary.

41, 42. **that piece of service,** that achievement. The words are ironical.

42. **carry coals,** a cant phrase='submit to anything whatever'. Cp. *Romeo,* i. 1. 1, "Gregory, o' my word, we 'll not carry coals".

44. **which makes much against my manhood,** which tells much against my courage.

46. The Boy plays on the double sense of 'wrongs'=(1) wrong actions (as in i. 2. 27), (2) grievances, insults (which a brave man ought to resent). We still speak of 'pocketing an insult'.

47, 48. **goes against my weak stomach,** *i.e.* sickens me.

49. **presently,** instantly. Cp. v. 2. 79. The sense of the word in modern times has suffered from the habit of procrastination till it has come to mean 'after a time'.

50. **the Duke of Gloucester.** Holinshed writes: "the duke of Gloucester, to whome the order of the siege was committed, made three mines vnder the ground, and approching to the wals with his engins and ordinance, would not suffer them within to take anie rest. For although they with their countermining somwhat disappointed the Englishmen, and came to fight with them hand to hand within the mines, so that they went no further forward with that worke; yet they were so inclosed on ech side, as well by water as land, that succour they saw could none come to them."

52. **the mines is not.** The Welshman uses singulars and plurals, actives and passives, *to be* and *to have,* at haphazard.

54. **discuss,** tell, explain. None but comic or inferior characters use the word in Shakespeare.

55, 56. **is digt himself four yard under the countermines.** Considering that the countermines (as Holinshed tells us) were made by the French, these words seem to need some correction. Perhaps we should read, 'is digt himself, four yard under them, countermines'. Fluellen uses 'is' for 'has' in line 66.

63, 64. **I will verify as much in his beard,** I will prove as much to his face.

69. **falorous,** valorous, valiant. Fluellen sharpens his flat consonants. Cp. 'Cheshu' for 'Jesu'.

72. Fluellen believes much in book-learning, and takes others on their own estimation of themselves. He praises Jamy as a soldier,

not for his putting in practice the Roman art of war, but for his powers of arguing about it.

78. **pioners**, pioneers. See Glossary.

92. As a Scotchman is detected at once by his pronunciation of good as 'guid', Shakespeare, to amuse his audience, makes Jamy use the word as often as possible.

94. **marry**, 'upon my word'. Originally an oath by the Virgin Mary.

98. **beseeched**, besieged.

100. **sa'**, save.

106. **the breff and the long**, the long and short of it.

107. **hear.** Sidney Walker's correction for 'heard', the reading of the Ff.

question, discussion, cp. i. 1. 4, *n.*

tway, two.

110. **Ish a villain**— The end of the sentence would probably have been 'to insult my nation?' or words to that effect.

115. **use me**, treat me.

121. **you will mistake**, you are determined to mistake.

125. **to be required**, should mean 'to be demanded', but in Fluellen's loose English it means 'to be obtained'.

Scene 3.

1. **How yet resolves**, a confused expression. Shakespeare means, 'How *now* resolves the governor? Is his resolution *still* what it was?'

2. **parle**, parley. Shakespeare uses both forms, alike of the subs. and of the verb.

4. **proud of destruction**, elated with the thought of death.

8. **half-achieved**, half-captured (lit. half-finished).

11. **flesh'd**, who has tasted blood. Cp. ii. 4. 50.

12. **In liberty of bloody hand**, with his bloody hand free to work its will.

15, &c. *i.e.* 'If war, arrayed in flames, like the devil himself, and with blackened countenance, enact all the dreadful deeds that accompany the laying waste of a country'.

20, 21. **the hand Of...violation**, a bold substitution of the abstract word for the concrete ('violators').

23. **career.** See Glossary.

24, &c. 'It would be as bootless to command our soldiers to

stop in the moment of victory as to bid the whale to leave the deep and come ashore.'

24. vain, repeats the idea of 'bootless'.

26. precépts. The word when thus accented is used by Shakespeare = 'summonses'. Cp. *2 Henry IV.*, v. 1. 14.

leviathan. A reference to *Psalm* civ. 26.

28. Take pity of. Cp. *Much Ado*, ii. 3. 271, "If I do not take pity of her, I am a villain". Shakespeare also uses 'take pity on'.

29. Whiles. See Glossary.

in my command, under my control.

30. grace, divine influence.

31. O'erblows, only found here in Shakespeare, = 'blows away'.

32. heady, headstrong. Cp. i. 1. 34, and Glossary, '*vasty*'

35. Defile. Rowe's correction. The Ff. have 'desire'.

40. break the clouds, a poetical exaggeration frequent in the Latin poets.

the wives of Jewry. At the Massacre of the Innocents, *St. Matthew*, ii. 16–18.

43. guilty in defence, yourselves being to blame for the consequences of your holding out.

44. Holinshed states that Henry, after demanding the unconditional surrender of Harfleur, had given it a respite in order that the "capteins within might haue time to send to the French king for succour"..."the Dolphin answered that the kings power was not yet assembled, in such number as was conuenient to raise so great a siege. This answer being brought vnto the capteins within the towne, they rendered it vp to the king of England. The soldiers were ransomed, and the towne sacked, to the great gaine of the Englishmen". [Notice Shakespeare's addition, "Use mercy to them all".] "All this done the king ordeined capteine to the towne his vncle the duke of Excester, who established his lieutenant there, one sir John Fastolfe, with fifteene hundred men...King Henrie, after the winning of Harflue, determined to haue proceeded further in the winning of other townes and fortresses: but bicause the dead time of the winter approched, it was determined by aduise of his councell, that he should in all conuenient speed set forward, and march through the countrie towards Calis by land, least his returne as then homewards should of slanderous toongs be named a running awaie: and yet that iournie was adiudged perillous, by reason that the number of his people was much minished by the flix and other feuers, which sore vexed and brought to death aboue fifteene hundred persons of the armie: and this was the cause that his returne was the sooner appointed and concluded."

45. whom of succours we entreated. Shakespeare also uses

the converse construction: *Richard III.*, ii. 1. 62, "I entreat true peace of you".

46. Returns us, answers us.

powers, forces.

50. defensible, not 'able to be defended', but 'able to make defence', as in *2 Henry IV.*, ii. 3. 38—

"Where nothing but the sound of Hotspur's name
Did seem defensible".

54. Pope punctuated the line thus. The Ff. have—

"Vse mercy to them all for vs, deare vnckle".

56. Callice. It seems better to keep the spelling given in the Ff., which represents the English pronunciation (then as now) of what was so long an English possession, than to write 'Calais', and suggest that Shakespeare followed the modern French pronunciation of the word. Cp. iii. P. 17, *n.*; iii. 5. 54, *n.*

58. addrest, in readiness. See Glossary, '*dress*'.

Scene 4.

Farmer considered that this scene was not written by Shakespeare, and (apparently) not inserted by his authority. Other editors have taken the same view. One critic, Gildon, objected to the incongruity of the scene being in French, remarking "Why he should not allow her (that is, Katharine) to speak in English as well as all the other French, I can't imagine".

But it may be urged in reply—

1. That "all the other French" are not made to speak in English; for example, the French soldier in iv. 4.
2. As Johnson argues, the "grimaces" (I should rather say 'gesticulation') "of the two French women, and the odd accent with which they uttered the English" might prove diverting to the audience, and thus, as Capell says, the scene might favour "that continual alternation of comic and serious which prevails in this play". Cp. *2 Henry IV.*, Epilogue, line 30.
3. That as the preceding scene left Henry at Harfleur (which he left about Oct. 9), and the scene following finds him beyond the Somme (which he crossed on Oct. 18), the insertion of a scene here to suggest the lapse of time is very natural.
4. (What seems not to have been remarked,) if this scene were omitted, the audience would be asked to sit through a play in which all the characters up to act v. were *men*, with the exception of Hostess Quickly in ii. 3. Surely a dramatist like Shakespeare would feel that his audience would like to see the one youthful lady of the piece before they reached the last scene of the play.
5. If Katharine was to be brought on to the stage at this point, it was a natural preparation for her final appearance that she should

now be having a lesson in English. Such lessons must be assumed to have taken place, if in the courtship scene Henry was to be able to make himself understood by her at all.

I conclude that the scene was modelled by Shakespeare and inserted here with his authority. Whether he had French enough to write it himself without assistance, is a question comparatively unimportant. The probable answer is, no. But neither he nor his colleague can be held responsible for the mutilated French of the early editions.

Scene 5.

The scene shows us the astonishment of the French princes at the seeming madness of the English in marching across France to Calais in spite of diminished numbers, sickness, and scarcity of food. The king, urged by his court, sends his herald to Henry with a message of defiance, and summons a long and imposing list of vassals to overwhelm him. The only question with those present is, will Henry offer any resistance at all?

Shakespeare brings out strongly this French contempt of the foe as a dramatic contrast to the utter disaster which followed. The effect of the scene on an English audience acquainted with the issue would be to quicken their patriotic pride by showing them already the extraordinary character of the coming victory.

Shakespeare had as his authority for this scene the following words of Holinshed: "The French king being at Rone, and hearing that king Henrie was passed the river Some, was much displeased therewith, and assembling his councell to the number of fiue and thirtie, asked their aduise what was to be doone. There was amongst these fiue and thirtie, his sonne the Dolphin, calling himselfe king of Sicill; the dukes of Berrie and Britaine, the earle of Pontieu the kings yoongest sonne, and other high estates. At length thirtie of them agreed, that the Englishmen should not depart vnfought withall, and fiue were of a contrarie opinion, but the greater number ruled the matter: and so Montioy king at armes was sent to the king of England to defie him as the enimie of France, and to tell him that he should shortlie haue battell."

Notice that Shakespeare makes the king's message more insulting (lines 62, 63).

2. And if. Cp. ii. 4. 120, note.

withal, with. Cp. Holinshed above, also i. 1. 81, and line 12 below.

6. luxury, lust. Cp. iv. 4. 19.

7. scions. See Glossary. The English, as the offspring of Norman fathers and Saxon mothers, are said to be, as it were, French shoots grafted on a wild stock. Cp. *Winter's Tale*, iv. 4. 93—

> "You see, sweet maid, we marry
> A gentler scion to the wildest stock".

8. **Spirt**, sprout. See Glossary.

9. **overlook**, overtop.

11. **vie**, a dissyllable.

12. **but** (='unless', 'if...not') depends grammatically on the clause of imprecation 'Mort de ma vie', 'May death take me'. Cp. Glossary. Practically in these cases the sense of the dependence of the *but* clause on the first clause is lost and *but* is then almost otiose.

13. **a slobbery and a dirty.** For the repetition of *a* cp. iv. 1. 186, and iv. 3. 86.

slobbery, wet, sloppy.

14. **nook-shotten.** See Glossary.

18, 19. **sodden water...barley-broth.** A contemptuous description of beer. Cp. *Sir John Oldcastle*, iv. 2—

"*K. Hen.* What is that other?
Suffolk. A malt-man, my lord....
K. Hen. Sirrah, what made you leave your barley-broth...?"

While the courage of Englishmen is attributed to their eating beef (iii. 7. 138), the French on the other hand despise opponents who do not drink wine.

19. **A drench for sur-rein'd jades**, medicine for over-worked horses. *Sur-reined* is explained by Capell, 'hurt in the reins, overstrained'. *Jade* is a poor or broken-down horse. Cp. *King Edward III.*, iii. 3., "a many over-ridden jades". The point of the phrase is that a mash commonly given to horses was made of malt, just as beer is.

20. **Decoct their cold blood**, warm. Mr. Worrall, however, sees a reference here to "the medieval notion of the 'concoction' or further digestion of the blood into the finer 'humours' of the body".

21. **spirited**, fired, stimulated.

23. **roping**, pendent like ropes. See Glossary.

24. **whiles.** See Glossary.

29. **bred out**, lost by degeneration. Cp. *Timon of Athens*, i. 1. 259—

"The strain of man's bred out
Into baboon and monkey".

32. *i.e.* 'they bid us go to England and teach dancing'—the only thing we are fit for.

33. **lavoltas**, whirling dances. See Glossary.

corantos, running dances or gallops. See Glossary.

37. **England**, the king of England. Cp. line 62 below.

39. **More sharper.** So *Tempest*, i. 2. 259, "more sharper", and *Richard II.*, ii. 1. 49, "less happier".

40. The Folios have for *Burgundy*, 'Burgonie', for *Vaudemont*, 'Vandemont', for *Beaumont*, 'Beumont', for *Fauconberg*, 'Faulconbridge', for *Foix*, 'Loys'. The last two were corrected by Capell, following Holinshed.

46. **knights**, substituted by Theobald for the reading of the Ff. 'kings'.

47. 'For the sake of the great positions you hold, free yourselves from, &c.'

49. **pennons.** A pennon was a small triangular flag at the head of a knight's lance, having on it his armorial bearing (Fairholt).

52. **The Alps** = the whole range, and treated as a singular noun. An inferior Latin poet was much ridiculed for using this same unpleasant metaphor in connexion with Alpine snows. See Horace, *Sat.*, ii. 5. 41.

54. **Roan**, Rouen. I retain the spelling of the Folios, as I think it a liberty to make changes which alter the rhythm of Shakespeare's lines. See iii. P. 17, note, and iii. 3. 56, note.

59. **the sink of fear.** As we might say, 'his courage will melt into his boots'.

60. **for achievement**, by way of finish. Cp. iii. 3. 8.

64. This prohibition is mentioned by Holinshed, and, as a matter of history, the Dauphin was not present at Agincourt. Shakespeare represents him as being there (iv. 5) in spite of the prohibition. Perhaps he meant this as a fresh token of the weakness of the father and the wilfulness of the son.

Scene 6.

The scene is opened by the inferior characters, and the audience are entertained by the strange mixture of simple-mindedness, pedantry, and honest soldierliness which is found in Fluellen. The subject of discussion is the sentence passed on Bardolph by the Duke of Exeter for sacrilege. Henry comes on the stage, and in his confirmation of Exeter's judgment shows us his determination to put down all lawless violence in the course of his army's march. In his reply to the French herald's message of defiance, he lets his high spirit rise for a moment to a tone of undue self-confidence, but quickly checks himself, and resumes a tone more natural to an English hero in a time of difficulty, that of calm determination and reliance on a higher Power.

1, 2. **the bridge**, over the little river Ternoise at Blangy. Henry crossed the river on Oct. 24, the night before the battle of Agincourt,

but the skirmish by which the bridge was secured was fought some days earlier (apparently on Oct. 22, though Holinshed's statement is somewhat ambiguous), by some troops sent on by Henry in advance of his main body.

5. the Duke of Exeter. See note on Exeter among the "Dramatis Personæ".

10. he is not any hurt. *Any*, adv. = 'in any wise'.

11. aunchient lieutenant, apparently Fluellen combines two different titles. For *ancient* (mispronounced by Fluellen), see Glossary.

13. as Mark Antony. Fluellen is not satisfied without airing his classical knowledge. Cp. line 6 above.

24. buxom, brisk. See Glossary.

25. furious fickle wheel. Pistol, affecting poetical language, uses alliteration as usual at the expense of sense. Cp. ii. 1. 53.

28. By your patience, suffer me to speak. Fluellen sees an opportunity of bringing out some more of his learning.

29. blind. Probably, as Warburton thought, inserted here by mistake from the 'blind' in the next line.

muffler, generally (in Shakespeare's time) a wrapper worn by women over the lower part of the face.

32. inconstant, and mutability. Mr. Wright says very appositely: "Fluellen confuses his parts of speech very much like his countryman, Sir Hugh Evans, in *The Merry Wives* (i. 1. 222, 223), 'I will description the matter to you, if you be capacity of it'". So in *Sir John Oldcastle*, v. 3., a carrier is made to say, "Yonder's such abomination weather as was never seen".

36. Staunton showed that Pistol has in his mind the old ballad, "Fortune, my foe, why dost thou frown on me?"

37. **pax.** The Folios have *pax*. But Hall and Holinshed, and an earlier writer, who was an eye-witness of the incident, describe the object stolen as a *pix*. The two things were quite distinct. Fuller describes a *pix* as "a box wherein the Host or consecrated wafer was put and preserved". As this wafer was considered to be Christ's body, to steal the box containing it was grievous sacrilege. A *pax*, in Fuller's words, was "a piece of wood or metall (with Christ's picture thereon)...solemnly tendred to all people to kiss. This was called the Pax, or Peace, to show the unity and amity of all there assembled who (though not immediately) by the Proxie of the Pax kissed one another".

Perhaps Shakespeare or the printer of the Folio confused the two words.

Holinshed thus narrates the incident: "Yet in this great necessitie, the poore people of the countrie were not spoiled, nor anie thing taken of them without paiment, nor anie outrage or offense doone

by the Englishmen, except one, which was, that a souldier tooke a pix out of a church, for which he was apprehended, & the king not once remooued till the box was restored, and the offender strangled". Shakespeare then turned this unnamed soldier into his own Bardolph.

45. **edge.** Pistol applies to a rope the word proper to a sword.

49. **Why then, rejoice therefore.** Mr. Wright shows that Pistol is echoing his own words in *2 Henry IV.*, v. 3. 112—

> "*Shallow.* Honest gentleman, I know not your breeding.
> *Pistol.* Why then, lament therefore."

Perhaps it is one of Pistol's tags from old plays.

54. **figo,** and just below, **The fig of Spain.** An expression of contempt which was accompanied by a coarse gesture. Cp. iv. 1. 60; *2 Henry IV.*, v. 3. 124—

> "*Pistol.* When Pistol lies, do this; and fig me, like
> The bragging Spaniard".

The Qq. have—

> "*P.* The figge of Spaine within thy Iawe.
> *F.* That is very well.
> *P.* I say the fig within thy bowels and thy durty maw."

Douce and Steevens therefore see a further allusion to a Spanish custom of giving poison in figs. This is quite unnecessary. Cp. ii. 1. 41, &c.

58. **arrant.** See Glossary.

64. **gull,** simpleton. Cp. i. 2. 121, note.

66. **perfect,** and line 71, **perfectly.** The Ff. give 'perfit', 'perfitly'. While 'perfect' was borrowed direct from the Latin, 'perfit' came through the French. So Chaucer writes, Prologue 72, "He was a verray parfit gentil knight".

67, 68. **they will learn you by rote.** The 'you' (originally, a dative of the person interested) is almost redundant. Cp. *2 Henry IV.*, iii. 2. 301, "and a' would manage you his piece thus". Shakespeare seems to be writing as if he had often come across such characters.

68. **sconce,** a small fort. See Glossary.

70, 71. **stood on,** insisted on. Cp. v. 2. 94.

71. **con,** learn by rote.

73. **a horrid suit of the camp,** a terrible soldier's uniform.

75, 76. **slanders of the age,** scandals to their times.

76. **mistook.** Shakespeare uses three forms of the past part., 'mistook', 'mistaken', 'mista'en'. Cp. i. 2. 154, note.

77. **what** in this use is the indef. pronoun = 'something', which is found in the compound *somewhat*.

do perceive. See ii. 2. 3, note.

81. **from the bridge**, with news from the bridge.

86. **passages**, occurrences, deeds.

87 and 92. **marry.** See iii. 2. 94, note.

95. **bubukles**, a distortion of the word 'carbuncles' = 'botches', which was confused with *bubo*, an inflamed swelling or abscess (Murray).

whelks, boils. Chaucer in his description of the Sompnour (which Shakespeare may have copied in describing Bardolph), speaks of his "fyr-reed (fire-red) cherubinnes face", "his whelkes whyte", and "the knobbes sittinge on his chekes" (*Prol.* 624, &c.).

104. **gamester**, player. See Glossary.

104, 105. **the soonest winner.** For 'soonest' as an adj. cp. *Antony and Cleopatra*, iii. 4. 27—

"Make your soonest haste".

106. *Stage-direction.* **Tucket.** See Glossary.

my habit, the tabard or sleeveless coat, worn originally by noblemen, who in the wars had their arms embroidered upon it, but later only by heralds. See the last part of the note on iv. 2. 60.

112. **advantage**, &c. *i.e.* 'It is better in war to wait one's time till one is in the superior position than to be rash'. This is an excuse for the French king's slowness in taking action.

114. Perhaps, as Mr. Deighton says, the metaphor is taken from a boil or carbuncle.

115. **upon our cue**, when our turn has come. See Glossary, '*cue*'.

117. **admire our sufferance**, wonder at our patience.

118. **proportion**, be in proportion to.

120. **which in weight**, &c., which fully to compensate would be too much for his small resources.

129. **Montjoy.** Properly not a name, but the title of the chief herald of France.

131. Henry's answer is thus given by Holinshed: "Mine intent is to doo as it pleaseth God, I will not seeke your maister at this time; but if he or his seeke me, I will meet with them God willing. If anie of your nation attempt once to stop me in my iournie now towards Calis, at their ieopardie be it; and yet I wish not anie of you so vnaduised, as to be the occasion that I die your tawnie ground with your red bloud.

"When he had thus answered the herald, he gaue him a princelie reward, and licence to depart."

133. **impeachment,** hindrance (Fr. *empêchement*).

sooth, truth (O.E. *sóð*).

135. **craft,** probably here as often = 'power'.

142. **This your air.** We should say 'this French air of yours', a construction common also in Shakespeare. Cp. *Julius Cæsar*, iii. 1. 112, "this our lofty scene".

147. **God before.** See i. 2. 307, note.

149. **There 's for thy labour.** At this point Henry gives the herald the 'princelie reward'.

150. **advise himself,** consider, the sense of the Fr. *s'aviser*.

156. **Nor,...we say we will not.** The *nor* goes with the verb *will*, and is repeated by *not*, *we say* being parenthetic. For the double negative see i. 1. 35, ii. 2. 23, iii. 7. 92, iv. 1. 97.

158. **Thanks,** *i.e.* for the king's present. See line 149.

163. **on to-morrow,** in the morning, to-morrow.

Scene 7.

In sharp contrast to the brave seriousness of the English king at the close of the last scene, this scene shows a little later in the night before the battle the French princes outvying one another in their vaunts, already gambling for the prisoners they are to take on the morrow. The Dauphin himself is the most eager of all, but the soldierly Constable doubts if his valour goes much beyond words. News is brought that the English have crossed the river and are posted 1500 paces from the French camp, but this only suggests fresh reflections on their desperate case. The scene closes at 2 A.M. on the day of the battle (Oct. 25).

3. **an excellent armour.** For *an armour* = 'a suit of armour', cp. *Much Ado*, ii. 3. 17, "a good armour"; *2 Henry IV.*, iv. 5. 30, "a rich armour"; *Pericles*, ii. 1. 125, "a rusty armour".

9. **provided of,** we should say 'provided with'.

13. **as if his entrails were hairs,** that is, as if he were a tennis-ball, tennis-balls being commonly stuffed with hair. Cp. *Much Ado*, iii. 2. 46, "the old ornament of his cheek hath already stuffed tennis-balls".

16. **basest horn.** The words perhaps contain a pun.

17. **the pipe of Hermes,** the pipe with which Hermes charmed the hundred-eyed Argus. Mr. Wright remarks that Shakespeare may have read this in Golding's translation of Ovid's *Metamorphoses*:

"He playd vpon his merrie Pipe to cause his watching eyes
To fall a sleepe".

20. **he is pure air and fire.** It was thought that men were

compounded of the four elements in different proportions, whence came differences of temperament. Cp. *Antony and Cleopatra*, v. 2. 292—

"I am fire and air: my other elements
I give to baser life".

24. **absolute**, perfect. Cp. *Measure for Measure*, v. 1. 54—

"as grave, as just, as absolute,
As Angelo".

30. **lodging**, lying down. Cp. iv. 1. 16, where the word means 'place for lying, couch'.

vary, run through 'variations' on the theme of....

32. **argument**, subject-matter. See Glossary.

35. **lay apart**, lay aside, as in ii. 4. 78.

36. **writ**. This form of the past tense is more common than *wrote* in Shakespeare.

38. Possibly a sonnet with this beginning was familiar to Shakespeare's audience.

42. **prescript**, prescribed or appointed.

43. **particular**, who has one lover alone.

44. **shrewdly**, badly. See Glossary, '*beshrew*'.

49. **kern**. See Glossary.

French hose, wide breeches.

50. **strait strossers**, tight trousers. For *strossers*, see Glossary. The Irish seem to have worn trousers fitting very closely to the skin, cp. *Sir John Oldcastle*, v. 11—

"*Irishman*. Prithee, lord shudge, let me have mine own clothes, my strouces there",

but Shakespeare uses the words to mean something more than this.

54 and 59. **to my mistress**, the old idiom, where we should say, '*for* my mistress'. Cp. iii. P. 30, note.

55. **as lief**, as gladly. (O.E. *leóf*, dear.) The Ff. have *liue*, which corresponds to our pronunciation, 'I'd as leave'. The literal meaning of the phrase is, 'I would hold it as dear to have', &c.

jade (see iii. 5. 19) was used as a term of contempt for men or women.

60. *2 Peter*, ii. 22 (from Olivetan's translation).

69. **a many**, as we say, a few, a good many. Both *few* and *many* were in O.E. adjectives (*féawa*, *manig*). Cp. iv. 1. 117, iv. 3. 95.

74, 75. **my way shall be paved with English faces.** Perhaps Shakespeare had in mind the following lines, from a poem on Henry's expedition, attributed to Lydgate (see Nicolas' *Agincourt*):—

"And thanne answerde the duke of Barrye
With wordes that were full mochell of pryde,
Be God, he seyde, y wil not sparye,
Over the Englysshmen y thenke to ryde", &c.

76, 77. **faced out of my way**, outfaced, put to shame.

77, 78. **about the ears.** The Constable thinks it too soon to talk of overriding the faces of the English, but he is eager to be *about their ears*, that is, at blows with them.

79. **go to hazard**, gamble. In this Shakespeare follows Holinshed's account: "The soldiers the night before had plaied the Englishmen at dice". Cp. iv. P. 17–19. In the next line, *go to hazard* is used in its ordinary sense, 'encounter danger'.

83. **I 'll go arm myself.** For the infin. governed by *go*, without *to*, cp. iv. 5. 18.

90. **still**, ever. Cp. i. 2. 145.

92. **Nor...none.** Cp. i. 1. 35.

101, 102. **but his lackey.** Hitherto he has spent his blows on no one but his lackey, who would not resist him.

102, 103. **'t is a hooded valour...bate**, an allusion to falconry. A hawk was kept hooded till it was let fly at the game, and as soon as the hood was removed, *bated*, or flapped its wings preparatory to flight. Cp. *Taming of the Shrew*, iv. 1. 199—

"These kites
That bate and beat and will not be obedient",

and *Romeo and Juliet*, iii. 2. 14—

"Hood my unmann'd blood, bating in my cheeks".

Some see here a pun on another sense of *bate* (cp. *1 Henry IV.*, iii. 3. 2, 'Do I not bate? do I not dwindle?'), but this seems to me very doubtful.

109. **Well placed**, well said. Cp. *1 Henry VI.*, iii. 2. 3—

"Be wary how you place your words".

114. **over**, *i.e.* over the mark. But in the next line **overshot** = outshot, beaten'.

116, 117. **fifteen hundred paces.** Holinshed says: "The French host was incamped not past *two hundred and fiftie* pases distant from the English".

123. **peevish**, childish, foolish. See Glossary.

124, 125. **mope...knowledge**, to go blundering and leaving his wits so far behind him. For *mope* cp. *Tempest*, v. 1. 240—

"Even in a dream were we divided from them,
And were brought moping hither".

124. **fat-brained**, stupid. So in *1 Henry IV.*, i. 2. 2, "fat-witted".

126. apprehension, perception, intelligence. Cp. *Midsummer Night's Dream*, iii. 2. 178, 'more quick of apprehension' (said of the ear). Mr. Deighton quotes the saying of Napoleon that the English were so stupid, they never knew when they were beaten.

132. winking, with their eyes shut. See Glossary.

136. Just, just, exactly so. Cp. *Measure for Measure*, iii. 1. 68—

> "*Claud.* Perpetual durance?
> *Isab.* Ay, just; perpetual durance."

sympathize with, behave as, resemble.

137. robustious, sturdy, violent.

coming on, onset.

138. give them great meals of beef. The same connexion between English high-feeding and English courage is implied in *1 Henry IV.*, i. 2. 9—

> "They want their porridge and their fat bull-beeves:
> Either they must be dieted like mules,
> And have their provender tied to their mouths,
> Or piteous they will look;"

and *King Edward III.*, iii. 3—

> "but scant them of their chines of beef,
> And take away their downy feather-beds,
> And presently they are as resty-stiff
> As 't were a many over-ridden jades".

In Hall's *Chronicle*, the Constable is made to say: "Kepe an Englishman one moneth from his warme bed, fat befe and stale drinke, and let him that season tast colde and suffre hunger, you then shall se his courage abated...".

141. shrewdly, cp. line 44 above.

out of, without, short of. Cp. iv. 1. 20, *n.*

142, 143. stomachs...to fight. *Stomach* used as='inclination'. Cp. iv. 3. 35.

145. by ten. According to Holinshed the signal of battle was given "betwene nine and ten of the clocke".

Act IV.—Prologue.

'Chorus' now comes on the stage to describe to the audience the night before the battle, with the two armies lying a short distance apart, and catching glimpses of each other by their camp-fires. The French are dicing for the prisoners soon to be taken and longing for the day, the English sadly musing on their position of peril, until the

English king with cheerful countenance makes the round of his camp, and fills all who see him with new courage.

'Chorus' ends with another apology for the ridiculous manner in which alone the glorious battle can be represented on the stage, and another appeal to the audience to use their imaginations and let the poor stage-mockeries suggest the events as they actually took place.

1–3. 'Admit into your minds the notion of *night*, the time when stealthily borne murmurs and ever-brooding darkness fill the space between heaven and earth.'

2. **creeping.** Cp. *Midsummer Night's Dream*, iii. 2. 20, "the creeping fowler".

poring, persistently brooding over the earth. The word has no etymological connection with *purblind* and seems to mean 'to poke or linger over a thing'.

3. **Fills.** For the sing. form see Appendix IV. (*a*).

4. **foul,** because Night is often thought of as something hideous and evil. Cp. line 21 below, iv. 1. 255, *Venus and Adonis*, 773, "this black-faced night, desire's foul nurse"; 1041, "ugly night"; *Sonnet*, xii. 2, "hideous night".

womb of night, like *the wide vessel of the universe* in line 3= the hollow space contained between earth and heaven.

5. **stilly,** still-ly, quietly. The word is not found elsewhere in Shakespeare.

6. **That,** so that. Cp. i. 1. 47 and line 41 below.

8. **Fire answers fire,** the watch-fires of each camp are visible from those of the other.

paly, pale, or, according to Abbott 450, palish. So *browny*. *Lover's Complaint*, 85, "his browny locks".

9. **battle,** army. Cp. iv. 2. 54.

umber'd, perhaps 'dark against the flames as though stained with umber': cp. *As You Like It*, i. 3. 114—

"I'll...with a kind of umber smirch my face";

or merely 'in shadow', as Singer argues, quoting Cavendish, *Metrical Visions, Prologue*, p. 2, "under the umber of an oak".

11. **the night's dull ear.** Night as the time of sleep is naturally personified as slow of hearing.

12. **accomplishing,** completing the equipment of. Chaucer in his *Knightes Tale* (2507), among the preparations for the tournament mentions—

"the armurers also
With fyle and hamer prikinge to and fro".

13. Douce, *Illustrations of Shakespeare*, p. 308, says that some of the riveting was done after the armour was on: in particular, the

bottom of the casque or helmet was riveted to the top of the cuirass, so that the warrior's head might remain steady if a heavy blow were dealt either on his cuirass or helmet.

15. **do...do**, see ii. 2, 3, *n.*

16. **name**, Tyrwhitt's correction of *nam'd*, the reading of the Ff.

18. **over-lusty**, over-cheerful, over-confident.

19. **play**, play for, &c. Card-players still say, "Do you play points?" For Shakespeare's authority for the statement, see iii. 7. 79, *n.*

20. In the previous scene the French princes repeatedly expressed their impatience for the coming of day. See iii. 7. lines 2, 6, 11, 73, 76, 84, 120, 121.

23. **Like sacrifices.** Said by Hotspur of the king's forces in *1 Henry IV.*, iv. 1. 113.

watchful fires, the fires by which watch was kept.

24. **inly**, inwardly. The word is also used as an adj., *Two Gentlemen of Verona*, ii. 7. 18, "the inly touch of love".

25. **their gesture sad**, their grave bearing. For *sad*, cp. iv. 2. 285.

26. Warburton thought the line corrupt. Other editors insist on the comma after *cheeks* (which is found in the First Folio), but this reading is condemned by the correspondence of alliteration in 'lank-lean' and 'war-worn'. Supposing the line genuine, it means 'their grave bearing was what first caught the eye which surveyed their lean cheeks and worn coats'. Steevens compares *Much Ado About Nothing*, iv. 1. 146, "attired in wonder".

27. **Presenteth**, Steevens' correction of the reading of the Ff., 'presented'.

unto the gazing moon. Shakespeare might have said, 'in the moonlight', but as soon as the moon enters his mind, he conceives her in imagination as alive and looking on. The little surprise which the reader gets at such a fancy helps him to see the scene more vividly than he could have been made to do by a mere literal description. Cp. i. P. 8, 14.

32. Mr. Deighton says: "Contrast the behaviour of the king in *Richard III.*, v. 3. 220, when, fearing that his troops will fall away from him, he says—

> "It is not yet near day. Come go with me;
> Under our tents I 'll play the eavesdropper
> To see if any mean to shrink from me."

Mr. Deighton shows, however, that on this same occasion there was a parallel to Henry's conduct. At line 69 of the same scene, we read—

"Thomas, the Earl of Surrey and himself (Northumberland),
Much about cock-shut time (*i.e.* evening) from troop to troop,
Went through the army, cheering up the soldiers".

36. enrounded, surrounded.

37. 'Nor doth he yield any of the colour in his cheeks in acknowledgment of the power of a sleepless night', *i.e.* in common language, 'nor in spite of sleeplessness is he paler than usual'.

38. weary. Night, thus causing weariness, is thought of as being herself weary.

all-watched, entirely wakeful or sleepless.

39. 'But looks fresh and overcomes the infection of these influences.'

41. That, so that. Cp. line 6 above and line 45 below.

43. largess, generally, royal bounty given in money, here in kind looks.

45. that. Cp. line 41 above.

mean and gentle, the soldiers of lowly or of good birth.

46. as may unworthiness define, as I hope our poor actors may be able to represent. 'Chorus' interpolates the hope that the actors on the stage, though unworthy, may be able in the coming scene to set forth Henry as his soldiers saw him that night.

47. touch. Cp. *Henry VIII.*, v. 1. 13—

"Give your friend
Some touch of your late business".

49. Compare the apology for the deficiencies of the stage in i. P. 8, &c., and the passage from Sir P Sidney quoted in i. P. 24, *n.*

50. ragged, beggarly, wretched.

foils, rapiers used in fencing.

51. ill disposed, managed or handled unskilfully, not as they would be handled in war.

53. Minding, calling to mind.

Act IV.—Scene I.

This is the scene of the play in which Shakespeare digs deepest, in which he takes us furthest into the mind of his hero and furthest into his own. We have seen Henry as the wise statesman, the undaunted leader, the modest, truth-loving man: we shall see him soon soaring so high in his serene fearlessness of the odds against him, that the heart is stirred at his words 'more than with a Trumpet'. And yet we might still ask, as we ask in the case of so

many men whom we know and admire—What is he in his deepest self? Are his noble qualities different in kind from those of common men, or only in degree? Has he known those moments of doubt and quailing which come to ourselves? To such questions this scene supplies the answer. The first two lines strike the note. It is from no incapacity to realize danger that Henry is brave. He feels fear at the moment when he rises so high above it. "The king", as we are told later in the scene, "the king is but a man." These words might almost be taken as the key to Shakespeare's art. Other dramatists, of set purpose or from want of grip upon facts, remove their noble characters into a sphere apart; those who do not do this often admit of no nobility of character at all. Shakespeare combines the most ideal sense of the possible strength and beauty of the human soul with an absolutely unfailing remembrance that, however strong and beautiful, the soul is a human soul after all. And so he lets us see Henry, not merely as he showed himself to the world, but as he behaved and acted when he was disguised in the night, quietly observing the mock-valour of a Pistol and the loyal carefulness of a Fluellen, reasoning with common men in their own way, and hearing their thoughts about himself, even for a moment envying their careless lives in the crushing sense of his own immense responsibility. Still further he takes us into the recesses of the king's soul: we see there a secret sense, never revealed to other men, of a great sin committed by his father, a sin whose consequences may fall on his own head, in spite of all his efforts to retrieve it. Not till we have seen this, can we realize Shakespeare's conception of a hero.

The dramatist shows the same spirit in treating the common soldiers. They are no mere foils to the hero, mere caricatures of humanity. Within their limits they use their minds, criticise their superiors, sometimes make points against them, see a truth when it is well put to them; know their duty, and are ready to do it even at the cost of a life which they also find sweet. They too are men.

6. Good comes out of evil, says the king facetiously, since the near neighbourhood of the French makes us rise early, besides reminding us to prepare for death.

7. **Which**, *i.e.* early-stirring, early-rising.

husbandry, economy, thrift: as the proverb says—

> "Early to bed and early to rise
> Makes a man *healthy* and *wealthy* and wise".

For this meaning of *husbandry*, cp. *Macbeth*, ii. 1. 7—

> "There's husbandry in heaven:
> Their candles are all out".

We speak of 'husbanding our resources'.

8. **they**, *i.e.* the French.

10. **dress us**, prepare ourselves. See Glossary.

16. **lodging.** See iii. 7. 30, *n.*

likes me, pleases me. Cp. iii. P. 32; iv. 3. 77.

18–23. **Mr.** Worrall remarks that these lines seem to be an 'aside'.

19. **Upon example**, in consequence of someone else's example.

20. **out of**, without. Cp. iii. 7. 141 and line 105 below.

21. The bodily organs grow torpid and, as it were, dead, when the mind is apathetic, and return to life as it recovers.

22. **drowsy grave**, their grave of drowsiness. Cp. *Richard II.*, i. 3. 241, "partial slander" = 'the reproach of partiality'.

23. **With casted slough**, having cast off their numbness, as the snake casts its slough. The form *casted* is used by Shakespeare only in this place. Cp. *Antony and Cleopatra*, v. 1. 24, "splitted".

legerity, activity, nimbleness. (Fr. *légèreté.*) The word does not occur elsewhere in Shakespeare.

24. **Lend me**, &c. The king is going out into the camp in order by meditation to 'dress him for his end', and wishes to disguise himself.

26. **Do.** Cp. *Julius Cæsar*, iv. 2. 5, "To do you salutation from his master".

27. **Desire them all**, *i.e.* to come. Cp. *Troilus and Cressida*, iv. 5. 150—

"I would desire
My famous cousin to our Grecian tents".

32. **would.** Cp. v. 2. 68.

35. **Qui va là?** Rowe's correction. The Ff. have 'Che vous la?'

37. **Discuss unto me**, tell me. Cp. iii. 2. 54, *n.*

38. **popular**, vulgar, plebeian. The word always has this sense in Shakespeare.

40. **Trail'st.** The pike being a long, heavy lance, it was commonly trailed. Cp. *Coriolanus*, v. 6. 152, "Trail your steel pikes".

44. **bawcock.** See Glossary.

45. **imp**, scion. See Glossary.

48. **lovely**, charming, used in Shakespeare of men. Cp. *Sonnet*, cvi. 4, "lovely knights."

, **bully.** See Glossary.

54. **his leek.** Welshmen wear the leek on St. David's day (March 1), as is generally said, in honour of the victory said to have been gained over the Saxons on that day, 540 A.D., when the Welsh soldiers by St. David's orders wore a leek in their caps. See iv. 7. 88, *n.*

59. **his kinsman**, as a brother Welshman, Henry having been born at Monmouth.

60. The figo. See iii. 6. 54, *n.*

63. sorts, agrees.

65. So! (Ff. ''So'), **hush!**

lower. The Ff. have 'fewer', Qq. 1 and 2, 'lewer'. Malone introduced 'lower' from Q. 3.

66. admiration, wonder.

67. prerogatifes. The word is misused by Fluellen, who means 'rules'.

69. Pompey the Great. Cp. iii. 6. 13, *n.*

70. tiddle, taddle ... pibble, pabble. Fluellen means 'tittle tattle' (*Winter's Tale*, iv. 4. 248, "tittle-tattling"), "bibble babble" (*Twelfth Night*, iv. 2. 105). The words *tattle, babble* are from M.E. *tatelen, babelen*, verbs formed to indicate idle repetition of sounds. Their force is intensified by the prefixing to them of their weakened forms '*tittle*', '*bibble*'.

74. the enemy is loud. Holinshed says that the French "all that night after their comming thither, made great cheare and were verie merie".

81. out of fashion, in a quaint form.

91. Thomas. The Ff. have 'John', which was corrected by Theobald.

93. estate, state, position.

94. a sand, a sandbank.

97. nor...not. Cp. iii. 6. 156.

99. the element, the sky. Cp. *2 Henry IV.*, iv. 3. 58, "I... o'ershine you as much as the full moon doth the cinders of the element" (the stars).

shows, appears.

101. ceremonies, his badges of office. Cp. *Measure for Measure*, ii. 2. 59.

102. are higher mounted, soar higher. 'Mount' in Shakespeare can be a verb active: cp. *All's Well*, i. 1. 235, "What power is it which mounts my love so high?" The allusion here is to falconry.

103. stoop, used of the hawk descending on her prey. Cp. *Taming of the Shrew*, iv. 1. 193—

> "My falcon now is sharp and passing empty,
> And till she stoop she must not be full-gorged".

105. out of doubt. See line 20 above.

of the same relish, of the same taste or quality.

106. in reason, in all fairness. Cp. v. 2. 358.

possess, fill, as in the Biblical phrase 'possessed of (=by) a devil'. Cp. line 274 below.

112. **at all adventures**, at any risks.

so we were quit here, if only we were out of this.

113. **By my troth**, by my faith.

my conscience, my innermost thought. When the king, recognized by the audience, but unknown to the other characters on the stage, thus speaks of himself, we have the stage effect known as *Dramatic* or *Poetic Irony*. The audience have a distinct pleasure in the excitement of seeing others (here the soldiers) miss the point of what to them (the audience) is perfectly clear. This feeling would be stirred again by lines 120, 179, 205 below.

117. **a many**. See iii. 7. 69, note.

132. **upon**, on account of.

134. **rawly**, abruptly, without preparation. Cp. *Macbeth*, iv. 3. 26—

> "Why in that rawness left you wife and child...
> Without leave-taking?"

134, 135. **die well**, that is, die a Christian death.

135. **charitably**, in good-will to all men.

136. **argument**, business in hand. Cp. *Two Noble Kinsmen*, v. 3. 2, "our argument is love", and see Glossary.

138, 139. **whom**. Ff. 1, 2, 'who'.

against all proportion of subjection, against all that is becoming in subjects. Cp. ii. 2. 109.

141. **do sinfully miscarry**, perish in a state of sin.

sinfully. The adverb here expresses not the manner of the action so much as the state in which the agent was when he performed it. Cp. iv. 6. 14, *Coriolanus*, ii. 3. 43—

> "How youngly he began to serve his country",

and *Hamlet*, i. 2. 181—

> "The funeral baked meats
> Did coldly furnish forth the marriage tables".

For **miscarry**, which is commonly thus used, cp. *Richard III.*, i. 3. 16—

> *Riv.* "Is it concluded he shall be protector?
> *Queen.* ...so it must be, if the king miscarry."

145. **irreconciled**, unatoned.

147. **answer**, answer for.

151. **arbitrement**, decision. The phrase 'the arbitrement of swords' occurs also in *Cymbeline*, i. 4. 52.

152. **try it out**, fight it out.

153, 154. **contrived**, planned, plotted.

154, 155. **the broken seals of perjury.** Mr. Singer quotes *Measure for Measure*, iv. 1. 6—

> "But my kisses bring again...
> Seals of love, but seal'd in vain".

155. **making the wars their bulwark**, that is, sheltering themselves in the wars after they have broken the peace at home.

158. **native punishment**, punishment in their native land. Cp. iv. 3. 96.

161. **in now the king's quarrel.** *Now* has the force of an adjective, and is parallel to *before* in *before-breach*. The parallelism is emphasized by the prominence given to *now* in the order of words. The more natural order would be 'in the king's now quarrel'.

161, 162. **where they feared**, &c. At home where they feared the death due to their crimes, they escaped with their lives; they die in the wars where they hoped to be safe.

163. **unprovided**, unprepared.

168. **mote**, wrongly spelt 'moth' in the Ff. In O.E. the words *mot*, a mote, and *moðe*, a moth, were quite distinct, but in Shakespeare's time they were often confused in spelling, though not in pronunciation. For *th* = *t*, cp. 'Thames'.

185. **pay him**, pay him out, punish him. There is a pun with reference to *trust* in the line above.

186. **an elder-gun.** Pop-guns are often made of an elder stick with its pith removed. A private man's disapproval will be no more dangerous to a king than a shot from a pop-gun would be in war.

a poor and a private. For the repetition of the article, cp. iii. 5. 13 and iv. 3. 86.

187. **go about to**, endeavour to. Cp. *Midsummer Night's Dream*, iv. 1. 212, "Man is but an ass if he go about to expound this dream".

190. **round**, unqualified, unceremonious, as we say, 'He came out with a good round oath'.

202. **take thee a box on the ear.** The root-meaning of *take* is '*touch*'—hence it comes to mean 'strike' as well as 'seize'. Cp. *Twelfth Night*, ii. 5. 75, "Does not Toby take you a blow o' the lips?" We say, 'I'll catch you a box of the ears!'

205. **take thee**, come upon thee, catch thee. Cp. *Midsummer Night's Dream*, iii. 2. 38, "I took him sleeping".

209. **enow.** This form was used as the plural of *enough*, cp. iv. 2. 28 below.

210. **French crowns.** There is a similar play on two senses of *crowns* in *Richard II.*, iii. 3. 95–97.

214. Henry muses on the weight of responsibility which the soldiers would put on his shoulders, l. 128, &c.

Dr. Johnson remarks, "There is something very striking and solemn in this soliloquy into which the king breaks immediately as soon as he is left alone. Something like this, on less occasions, every breast has felt. Reflection and seriousness rush upon the mind upon the separation of a gay company, and especially after forced and unwilling merriment."

215. **careful,** anxious.

217-221. The arrangement of these lines is due to the Cambridge editors. The Folios end l. 217 at 'all', and the following lines at 'Greatnesse', 'sence', 'wringing', 'neglect', 'enjoy'.

217. **O hard condition,** &c. O the hard estate to which the great are born, in being subject to the criticism of fools who cannot feel with them, since they feel nothing but their own private pains.

219, 220. **no more...but,** no more than. For this obsolete use of *but* with a negative comparative cp. *Twelfth Night*, i. 4. 13, "Thou know'st no less but all".

225. **that suffer'st,** ceremony is poetically identified with the king to whom it is rendered.

229. **What is thy soul of adoration?** I accept the explanation of this line given by Delius and Mr. Herington, and supported by Mr. Wright, viz., 'what is the soul of thy adoration?' or 'what is the real nature or essence of the adoration paid thee?'

For the transference of *thy* from 'adoration' to 'soul', Mr. Herington compares *Hamlet*, iii. 2. 350, "what is your cause of distemper?" and other instances. For *soul* cp. l. 4 above.

F. 1 reads "What? is thy soule of Odoration?" The later Folios replace 'Odoration' by 'Adoration'.

237. **Think'st.** Rowe's correction. The Ff. have 'Thinks'. Mr. Wright quotes other examples of this form of the 2nd pers. sing. in the old copies of Shakespeare.

237, 238. Thinkest thou that titles breathed by a flatterer will drive thy fever from thee?

239. **give place to,** yield to, retreat before.

flexure, bowing. Cp. *Troilus and Cressida*, ii. 3. 115, "his legs are legs for necessity, not for flexure".

244. **balm,** the consecrated oil with which a king is anointed at his coronation. Cp. *3 Henry VI.*, iii. 1. 17—

> "Thy place is filled, thy sceptre wrung from thee,
> Thy balm wash'd off wherewith thou wast anointed".

the ball, carried by a king in his left hand as a sign of sovereignty. Cp. *Macbeth*, iv. 1. 121—

> "Some I see
> That two-fold balls and triple sceptres carry".

245. **The sword, the mace.** These emblems of power would be carried before the king in a procession. The mace was a club

heavily weighted at the end for felling an enemy, and was used in war by ecclesiastics who were forbidden to shed blood. Cp. *2 Henry VI.*, iv. 7. 144, "with these borne before us, instead of maces, will we ride through the streets".

the crown imperial. Cp. i. 2. 35. Mr. J. R. Tanner has pointed out to me the claim made in the Act of Appeals, 1532-3, 'that this Realme of Englond is an Impire'. Both this Act and the Act of Supremacy, 1534, speaks of the 'Imperiall Crowne' of this realm.

246. intertissued, interwoven with gold and pearls. A cloth shot with gold was called *tissue.*

pearl, in the generic sense. Cp. *Paradise Lost*, ii. 4, "Showers on her kings barbaric pearl and gold".

247. farced, stuffed. See Glossary. The king's title, stuffed with his various dignities, would be inscribed on a banner which was carried before him.

250. Mr. Wright reminds us of the similar thought expressed by Henry in *2 Henry IV.*, iv. 5. 23, &c.

251. majestical. Cp. iii. P. 16, *n.*

254. distressful bread, bread won by hard toil.

255. horrid, dreadful, as in iii. 6. 73 and generally.

256. from the rise to set, of the sun, personified as Phœbus.

259. Hyperion, another personification of the sun. The man rises before the sun has harnessed his team for the day.

264. Had, would have.

265. member, sharer. Cp. *Othello*, iii. 4. 112, "a member of his love".

266. wots, knows. See Glossary.

268. advantages, benefits. The subject is 'whose hours', so this is a case of a verb with the form of the 3rd pers. sing. standing with a plural subject. See Appendix IV. (*d*). It might be tempting to take 'best advantages' = 'gets most advantage from', but Shakespeare gives no authority for such a use.

274. Possess, see note on line 106 above.

The Ff. have—

> "Take from them now
> The sence of reckning of th' opposed numbers:
> Pluck their hearts from them".

This has been defended by Ritson, who takes 'hearts' = 'feeling and reflection', although the word is used three lines higher in a different sense. Ritson's view, thus improbable in itself, is further weakened by the reading of the Quartos—

> "Take from them now the sence of reckoning
> That the apposed multitudes which stand before them
> May not appall their courage",

where the words 'the apposed multitudes' are the subject of a subordinate clause and separated by a conjunction from what precede.

Theobald corrected the Folios by reading '*lest* the opposed, &c.', Tyrwhitt '*if* the opposed, &c.'. The latter reading is adopted by Mr. Wright as involving the less change. It seems to me open to an objection, however, which would not hold against 'lest'—that it introduces a confusion of points of time. It is clear from the king's prayer, "Possess them not with fear", that he did not think of his men as already cowed, but feared they might become so in face of the foe. He is therefore made to say, 'Take from them *now* the sense of reckoning if the opposed numbers (some hours hence) pluck their hearts from them'. Surely this is illogical.

I adopt a reading which is as near to the Folios as Tyrwhitt's and is not open to the same objection, viz. '*or* (=before) the opposed numbers'. This reading is mentioned in the last edition of the 'Cambridge Shakespeare' as 'Conj. anon.', but not adopted.

276, 277. Not to-day...think not. Cp. iii. 6. 156.

278. compassing, obtaining, securing. Cp. *Venus and Adonis*, 567, "Things out of hope are compass'd oft with venturing".

279. interred new. Shakespeare had read in Holinshed that Henry "caused the bodie of King Richard to be remooued with all funerall dignitie conuenient for his estate from Langlie to Westminster where he was honorablie interred with queene Anne his first wife, in a solemne toome erected and set vp at the charges of this king" (December 4, 1413). By 'Langlie' is meant King's Langley, Herts.

285. Two chantries. Henry built a house for Carthusian monks at Shene, and one for Augustinians (65 nuns and 25 men) at Sion, Twickenham. The latter was afterwards moved near Isleworth. Mr. Wright remarks that "although it appears from the charters of foundation of these houses that Henry did not establish them that masses might be sung for the repose of Richard's soul", yet it is possible that Shakespeare may have been led to make this statement by Fabyan's Chronicle.

sad, grave. See Glossary.

286. still, ever. Cp. i. 2. 145.

287. Henry guards against claiming any merit for his good acts. He remembers *St. Luke*, xvi. 10.

292. Henry is brought back by Gloucester's summons to the thought of the immense responsibility which he alone has to bear, but now in the moment of action he accepts it without demur.

Scene 2.

The French princes receive the summons to battle, their immense self-confidence being still further raised by an account of the pitiable exhibition presented by the English army. The dramatist's insist-

ence on the self-confidence of the French is not without purpose. The audience who know what is coming already derive a pleasure from the thought of the contrast which a few hours will avail to produce, and their patriotic joy in the victory will be increased by the consideration that it is the fulfilment of poetic justice. After proud words there should come a fall.

This scene is not found in the Qq.

2. **Montez cheval.** The Ff. have 'Monte Cheual'.

varlet, page. See Glossary.

4. If the Dauphin's words have any meaning, it is probably that suggested by Mr. Deighton: "He says to his horse 'Away (over) water and land!' to which Orleans bantering him replies, 'Nothing more? not air and fire also?' and the Dauphin answers '(Yes) Heaven!'" Mr. Deighton refers to *Antony and Cleopatra*, iv. 10. 3, 4—

Ant. "Their preparation is to-day by sea:
We please them not by land.
Scar. For both, my lord.
Ant. I would they'ld fight i' the fire or i' the air;
We'ld fight there too."

For *via* Steevens refers us to *King Edward III.* (1596), ii. 2. 12—

"Then *Via!* for the spacious bounds of France".

9. **make incision,** spur them.

11. **dout,** put out, extinguish. See Glossary. The Ff. give *doubt.*

courage is here synonymous with the blood in which it is supposed to reside.

14. **embattled,** arrayed for battle.

18. **shales,** shells. See Glossary.

21. **curtle-axe,** cutlass, short sword. See Glossary.

23. **for lack of sport.** Cp. iii. 1. 21.

25. **exceptions,** objections. Cp. ii. 4. 34.

28. **squares of battle.** Cp. *Antony and Cleopatra*, iii. 11. 40, "the brave squares of war".

enow. See iv. 1. 209.

29. **hilding.** See Glossary.

30. **basis.** Shakespeare also uses the form *base.*

31. **speculation,** onlooking. The peasants and menials that attend our army would be enough to beat the English, though we fighting men merely looked on.

32. **must not,** must not (suffer or do). The infin. usually omitted is *go.* Cp. *Midsummer Night's Dream*, iv. 1. 25, "I must to the barber's".

32. **What's to say?** *To say* represents the O. E. gerund. Cp. i. 2. 36, "*to make*"; i. 2. 50, "*to wit*". The Constable means 'No need to say much'.

35. **tucket sonance,** the sound of the tucket. See Glossary, '*tucket*'.

36. **dare the field,** strike fear in the adversary. A hawk was said to 'dare' its prey when it caused it in fear to keep close to the ground. Nares quotes from Chapman, *The Gentleman Usher*—

> "A cast of Faulcons on their merry wings,
> Daring the stooped prey, that shifting flies";

and from Beaumont and Fletcher, *The Pilgrim*—

> "some castrel" (kestrel)
> "That hovers over her and dares her daily".

39. Grandpré comes to announce that the English are already in the field. He cannot speak of them without referring to their miserable appearance.

Yon island carrions, a contemptuous expression for 'those English'. Cp. *Julius Cæsar*, ii. 1. 130, "old feeble carrions".

desperate of, in despair of. Cp. *Two Gentlemen*, iii. 2. 5, "I am desperate of obtaining her".

40. **Ill-favouredly become,** ill become, disgrace. Cp. *Merry Wives*, iii. 5. 68—

> *Ford.* "And sped you, sir?
> *Fal.* Very ill-favouredly."

41. **curtains,** contemptuously used for the banners which hung limp, and had none of the 'bravery' of war.

42. **passing scornfully,** exceeding scornfully. By a play of poetic fancy the mere air of France is thought of as scorning the English. On the other hand in *King Edward III.*, iv. 4. 21, where the French army is in question—

> "The banners, bannerets,
> And new-replenished pennants cuff the air,
> And beat the winds, that for their gaudiness,
> Struggles to kiss them".

Cp. i. P. 14, *n.*

43. **Big,** proud, stout. Cp. *Coriolanus*, iii. 2. 128—

> "I mock at death
> With as big heart as thou".

bankrupt, spelt in the Ff. 'banqu'rout'. (Fr. *banqueroute*, bankruptcy.) The word became *bankrupt* in English on the analogy of 'abrupt', and also changed its sense.

44. **faintly**, timidly. Cp. *Venus and Adonis*, 401, "Who is so faint that dare not...".

beaver, helmet, or, more properly, front part of the helmet. See Glossary.

45. **like fixed candlesticks.** Steevens says there is an allusion here to candlesticks representing figures holding the sockets for the light ('torch-staves') in their extended hands, such as are mentioned in Webster's *White Devil or Vittoria Colombona* (p. 19, ed. Dyce): "I saw him at last tilting; he showed like a pewter candlestick, fashioned like a man in armour, holding a tilting-staff in his hand, little bigger than a candle of twelve i' th' pound."

46. **jades**, see iii. 5. 19, *n.*

47. **Lob**, droop heavily.

48. **gum**, also used of the rheum of the eyes in *Hamlet*, ii. 2. 201, "their eyes" (*i.e.* old men's eyes) "purging thick amber and plum-tree gum".

down-roping. See Glossary, '*roping*'.

49. **gimmal**, double, or consisting of double rings. See Glossary. The Ff. have 'Iymold'.

51, 52. In *King Edward III.*, iv. 5, just before Poitiers, the French king says—

> "these ravens, for the carcases
> Of those poor English, that are mark'd to die,
> Hover about".

51. **exécutors**, in the legal sense, 'disposing of their persons after death'.

54. **battle.** Cp. iv. P. 9, *n.*

57. **go send.** Cp. iv. 5. 18. The inf. is used after 'go', 'come without 'to'. In such cases we now generally say, 'go and...'.

59. **after**, afterwards.

60. The Ff. read—

> "I stay but for my Guard: on
> To the field", &c.

Shakespeare is following Holinshed's account: "They thought themselues so sure of victorie, that diuerse of the noble men made such hast towards the battell, that they left manie of their seruants and men of warre behind them, and some of them would not once staie for their standards: as amongst other the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare, the which he commanded to be borne before him in steed of his standard".

If the reading is sound, Shakespeare uses 'my guard' = Holinshed's 'seruants and men of warre'. Most editors have, however, adopted a reading first suggested in Rann's edition of Shakespeare

(1786–1794), I stay but for my guidon: to the field!" where 'guidon' is made = Holinshed's 'standard'. The word 'guidon', from F. *guider*, to guide, has good authority in English, and Palsgrave (1530) has 'Guydern, a baner in a felde, guidon'. Dr. Nicholson has, however, shown (*Trans. of the New Shakspere Society*, 1880–86, p. 203, &c.) that while a 'guidon' was long and forked and was carried by a mere captain, a Banneret or Baron carried a 'banner' which was exactly square. Shakespeare would therefore be guilty of false heraldry in identifying a 'banner' with a 'guidon', or making the commander of the French forces carry the inferior standard.

It seems best, therefore, to keep the reading of the Ff.

St. Remy, who was present at the battle (quoted in Nicolas' *Agincourt*), describes the incident rather differently from Holinshed: "Then the duke Anthony of Brabant arrived...though with few followers, for his people could not keep up with him... He took one of the banners from his trumpeters, and cutting a hole in the middle, made a 'cotte d'armes' of it", *i.e.* he wore it as a tabard. (Cp. *1 Henry IV.*, iv. 2. 48, "the half shirt is two napkins tacked together and thrown over the shoulders like an herald's coat without sleeves".) See iii. 6. 106, *n.*

61. trumpet, a trumpeter. Cp. iv. 7. 50, and *3 Henry VI.*, v. 1. 16—

"Go, trumpet, to the walls and sound a parle".

63. outwear, waste, let pass.

Scene 3.

The scene, in contrast to scene 1 of this act, shows the high mettle of the king in the hour of action, his power to infuse his own radiant valour into his followers, his serene rejection of the terms offered by the enemy. Henry's speech, lines 18–67, is perhaps the most stirring expression of high courage in the English language, and all the more so from its ringing so true and so simple, and from its spirit of generous comradeship with all, high or low, who did their part to win the day.

2. is rode, past part. borrowed from the past tense. Cp. iii. 6. 76. For *is* cp. ii. P. 34, note.

battle, cp. iv. P. 9, note.

3. three score thousand. Holinshed gives the number as "threescore thousand horsemen, besides footmen, wagoners and other".

4. five to one. Holinshed says "six times as manie or more".

5. a fearful odds. For *odds* as a sing., cp. *Richard II.*, iii. 4. 89, "with that odds"; *Othello*, ii. 3, 185, "this peevish odds". See Glossary.

6. God bye you (Ff. 'God buy' you'), God be wi' you. I

retain (with a slight modification of spelling) the reading of the Folios, both here and in v. 1. 60, firstly, because to change it into 'God be wi' you' entails an unjustifiable alteration in the rhythm of the lines; secondly, because it throws an interesting light on the history of our modern 'Good-bye'. Skeat (*English Etymology*, ser. I. p. 423) writes: "*God be with you* was cut down to *God bwy* or *God buy*: after which, the sense being obscured, the word *ye*, *yee*, or *you* was *again* appended; so that the *modern* E. *good-bye* really stands for Evelyn's *Good by'e*, i.e. for *God be with you ye*, or *God be with you you*".

10. **my kind kinsman**, *i.e.* Westmoreland. See note on *Dramatis Personæ*, 'Salisbury'.

11. The Ff. tack on to this line the last two lines of the next speech. The present arrangement was suggested by Thirlby to Theobald.

13. **mind**, remind, as in l. 84.

16. Holinshed gives no name to the author of this wish: "It is said that as he heard one of the host vtter his wish to another thus: I would to God there were with vs now so manie good soldiers as are at this houre within England! the king answered: I would not wish a man more here than I haue, &c." According to an eye-witness (Sir H. Nicolas, *Agincourt*), the speaker was in fact Sir Walter Hungerford, and his wish was for 10,000 more archers.

19. **cousin.** See i. 2. 4, note.

20. **enow.** See iv. 1. 209, note. Holinshed gives Henry's words as follows: "And if so be that for our offenses sakes we shall be deliuered into the handes of our enemies, the lesse number we be the lesse damage shall the realme of England susteine".

24. **By Jove.** Such heathen oaths are often substituted in our texts for Christian oaths in obedience to the Act of 1606 against profanity on the stage.

26. **yearns**, vexes. See ii. 3. 3, note, and Glossary.

32. **share from me**, take from me as his share.

35, 36. **That he...Let him**, a transition from the indirect to the direct speech. Cp. *St. Luke*, v. 14, "And he charged him to tell no man, but go thy way", &c.

35. **stomach**, inclination. Cp. iii. 7. 142.

38. **die.** Coleridge suggested *live*.

39. **his fellowship to die with us**, his companionship with us in the risk of death.

40. **the feast of Crispian**, called in l. 57, 'Crispin Crispian', October 25th. Crispinus and Crispianus were brethren, martyred at Soissons in France, in A.D. 287, or early in the next century. Having supported themselves by shoemaking, they became the patron-saints of shoemakers.

44. **live...see.** The Ff. have '*see...live*'. Pope's correction.

45. **vigil**, the eve before the saint's day.

48. This line is only found in the Qq.

49. **yet all**, even all—unless 'yet' is a corruption of 'yes' or 'yea'.

50. **with advantages**, that is, the story will improve with time. Such a touch of humour serves to keep the king's speech in a natural tone. Cp. iii. P. 22, note.

52. **his mouth.** The Qq. have 'their mouthes'. But the singular gives a far more vivid picture. The old soldier tells the tale, which his cronies have heard so often, and they drink with him to the memory of the battle.

54. **Talbot.** Gilbert Talbot, eleventh Baron Talbot, died 1419. For the other names see notes on *Dramatis Personæ*.

63. **gentle his condition**, make him a gentleman. King Henry in 1417 forbade the assumption of coats-of-arms by persons without a right to them, but excepted those who had fought with him at the battle of Agincourt.

66. **whiles.** See Glossary.

68. **bestow yourself**, take up your position.

69. **bravely**, making a brave show.

in their battles set, drawn up in their divisions.

70. **expedience**, expedition, speed. Cp. *Richard II.*, ii. 1. 287, "are making hither with all due expedience".

74. **would.** How should *would* be parsed?

76. **five thousand.** As, according to l. 4, the number of the English was about 12,000, the number 5000 is here used very loosely. Possibly, as Mr. Worrall suggests, Shakespeare wrote *ten thousand*, with a reference to l. 17 above.

77. **likes**, pleases. See iii. P. 32; iv. 1. 16.

79. *Stage-direction.* **Tucket.** See Glossary.

Holinshed writes: "the French thus in their jolitie, sent an herald to king Henrie, to inquire what ransome he would offer. Whereunto he answered, that within two or three houres he hoped it would so happen that the Frenchmen should be glad to common (=commune, confer) rather with the Englishmen for their ransoms, than the Englishmen to take thought for their deliuerance, promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than that his living bodie should paie anie ransome."

83. **englutted**, swallowed up. Fr. *englouti*.

84. **mind**, remind, as in l. 13.

86. **a peaceful and a sweet.** For the repetition of *a*, cp. iii. 5. 13, and iv. 1. 186.

retire, retreat. A noun formed from the verb without change. It occurs frequently in Shakespeare.

88. fester, go to corruption. Cp. *Romeo*, iv. 3. 43, "lies festering in his shroud".

91. achieve, make an end of. Fr. *achever*. Cp. iii. 3. 8.

95. A many. See iii. 7. 69, note.

97. in brass. Monumental figures and inscriptions in brass were frequently let into tombstones, and are still to be seen in our churches.

101. In the mist rising from these graves the poetic imagination sees a symbol of the noble deeds of the dead mounting to heaven.

104. abounding. This reading of the Ff. is confirmed by that of the Qq.—'abundant', otherwise the context might suggest (as it did to Theobald) that the true reading should be 'a bounding', &c.

105. grazing (Ff. 1 and 2 'crasing'), just touching the object and glancing away.

107. in rélapse of mortality, in a deadly rebound (as *Richard III.*, iii. 7. 97, "fall of vanity"='vain fall'). The sense 'in their dying fall' would not apply to the buried English.

109. for the working-day, for work, not for show.

110. gilt, used metaphorically for 'fine trappings'. Cp. *Timon*, iv. 3. 302, "when thou wast in thy gilt and thy perfume".

besmirch'd, soiled.

111. painful, toilsome.

114. slovenry, only used here. Shakespeare once uses *slovenly* (*1 Henry IV.*, i. 3. 44), but never *sloven* or *slovenliness*.

115. in the trim, used metaphorically, 'in the right attire' (for fighting).

119. turn them (*i.e.* the French soldiers) **out of service.** To strip them of their coats would be the natural sign of dismissal.

122. gentle, well born. Cp. iv. 5. 15.

124. 'em, a relic of the M.E. *hem*, which was supplanted in use by the Northern *them*.

125. shall yield them little, Henry means that they should be hacked to pieces before the French got them.

126. fare thee well. In this phrase 'fare' is the subjunct. of the impers. verb 'it fares'='(may it) fall out well to thee'. Cp. *Much Ado*, iv. 1. 224, "So will it fare with Claudio". See v. 1. 47, note.

128. The Ff. give the line in prose, "I feare thou wilt once more come again for a Ransome". Theobald made the correction on the ground that all Henry's other speeches in this scene are in verse.

130. vaward, vanguard. See Glossary. Perhaps Shakespeare is here following the poem (see iii. 7. 74, *n.*)—

> "The Duke of York thanne ful son
> Before oure kyng he fell on kne,

My liege lord, graunt me a bon,
For his love that on croys gan die,
The fore ward this day that ye graunt me...
Gramercy cosyn, seyde our kyng...".

Scenes 4, 5, 6.

These scenes show the battle-field, where

"four or five most vile and ragged foils,
Right ill-disposed in brawl ridiculous",

(so we must interpret the stage-direction '*Excursions*') must serve to suggest to the audience the famous conflict of the two armies. Some incidents of the battle are then shown. First we have the vulgar or low-comic side, the strutting Pistol imposing on a French soldier, who takes him for something better than he is, and at the same time raising the mirth of the audience by his ignorance of his enemy's language. Pistol's real measure is well taken (as before, iii. 2. 25, &c.) by the Boy, who then leaves to guard the baggage, with a hint to the audience of the fate which awaits him and his fellows. The Boy has shown spirit and sense, and the audience parts with him with a touch of pity and regret. In scene 5 the French princes are seen at the opposite pole to the exultant self-confidence they showed a few hours earlier. Now all is lost, and they have no hope but to find a gallant death. In scene 6 King Henry is told in a touching speech of the brave ends made by Suffolk and York. Suddenly a new rally of the French is perceived, and the king, short of men, gives the order to kill all prisoners.

Scene 4.

4. **Qualtitie calmie custure me!** This was ingeniously restored by Warburton and Edwards, "Quality call you me? Construe me", &c. Malone, however, showed that Pistol, after pronouncing as well as he could the last word spoken by the French soldier, went on to quote the burden of a song, "Calen, o Custure me". See in Clement Robinson's *Handful of Pleasant Delights* (reprinted by Arber, p. 33), "A Sonet of a Louer in the praise of his lady. To Calen o custure me: sung at euerie lines end". Mr. Wright adds that "Callino casturame" is one of the airs in *Queen Elizabeth's Virginal Book*. The words are said by Sir R. Stewart to be a corruption of the Irish phrase, "Colleen, oge astore!" = "young girl, my treasure!"

5. **discuss.** See iii. 2. 54, note.

8. **Perpend,** weigh.

9. **of fox,** a sword. Fairholt (ed. 1885) derives the name from the Passau mark, which, originally a *wolf*, in later times more resembled

a *fox*, as seen to-day on Solingen blades. Quoting Webster's *White Devil* (ed. Dyce, p. 50)—

"O what blade is't?
A Toledo or an English fox",

he adds, "This may refer to English forgeries of the Passau mark".

11. **Egregious**, extraordinary, out of the way. Used by Pistol already in ii. 1. 39.

13. **Moy**. Pistol takes up the word *moi*, which was no doubt pronounced on the stage in the English fashion, like *bras*, line 17. By *moy* Pistol is thought to have meant some coin—not, however, the *moidore*, as Johnson supposed, which was unknown in England in Shakespeare's time. Douce supposed Pistol to mean the French *muy* or *muid* (=Lat. *modius*), a bushel.

14. **Or.** Ff. 'for'. Theobald's conjecture.

rim, the midriff or diaphragm, a membrane dividing the heart and lungs from the intestines. Steevens quotes from Sir Arthur Gorge's *Translation of Lucan*, 1614, book i.—

"The slender rimme, too weake to part
The boyling liver from the heart".

19. **luxurious**, lustful, wanton. Cp. iii. 5. 6.

22. **me**, as in the next line, represents the old dative='to me', 'for me'. Cp. iv. 6. 21.

a ton of moys. Pistol gets this meaning out of '*pardonnez moi*'.

28. **fer, firk, ferret**. Pistol begins by merely echoing the name he has heard, as Ford does in *Merry Wives*, iv. 2. 193—

"*Mrs. Page.* Come, Mother Prat; come, give me your hand.
Ford. I'll prat her."

He continues with his usual love of alliteration (see iii. 6. 25).

firk, whip. The word is only found here in Shakespeare, but is common in his contemporaries. Cp. Beaumont and Fletcher's *Night Walker*, v. 1. (quoted by Mr. Wright)—

"There be dog-whips
To firk such ragged curs",

and *Sir John Oldcastle*, ii. 1—

"O you old mad colt, i' faith I'll ferk you".

ferret, worry you as a ferret does a rabbit. Schmidt quotes from *The Old King Leir* (ed. Nichols, p. 461): "I'll ferret you ere night for that word".

47. **abate**. Cp. iii. 2. 20.

63. **As I suck blood**. Cp. ii. 3. 54.

67. **heart**, as the seat of courage. Cp. iv. 1. 280.

69, 70. roaring devil i' the old play...dagger. No special play is referred to, but the old Moralities in which the Devil was constantly belaboured by the Vice or buffoon. Cp. Harsnet, *Declaration of Popish Imposture*, p. 114 (quoted by Malone): "It was a prety part in the old Church-playes when the nimble Vice would skip vp nimbly like a Iacke an Apes into the deuils necke, and ride the deuil a course, and belabour him with his wooden dagger til he made him roare". Cp. also *Twelfth Night*, iv. 2. 134—

> "Like to the old Vice...
> Who with dagger of lath
> In his rage and his wrath
> Cries, ah, ha! to the devil:
> Like a mad lad,
> Pare thy nails, dad...."

Probably one of the Vice's tricks was to pare the Devil's long claws.

69. that. The construction is not quite clear. Dr. Abbott takes *that* to be the conjunction, not the rel. pron., and explains: "than this (fellow, who is) a mere devil-in-the-play, so that every one may beat him".

71. both hanged. We heard of Bardolph's sentence in ii. 6, but it is news to us that Nym shared the same fate.

73. luggage, we should say 'baggage'.

the French, the French foe or the French king. Cp. v. 2. 199.

74. is. See Appendix IV. (*b*).

Scene 5.

1. Coleridge (*Lectures on Shakspere*, ed. Ashe, p. 272) thus comments on the opening of this scene:—"Ludicrous as these introductory scraps of French appear, so instantly followed by good nervous mother-English, yet they are judicious, and produce the impression which Shakspere intended—a sudden feeling struck at once on the ears as well as the eyes of the audience, that 'here come the French, the baffled French braggards'. And this will appear still more judicious when we reflect on the scanty apparatus of distinguishing dresses in Shakspere's tiring-room."

5. Sits. See ii. 2. 12, note, and Appendix IV. (*a*).

7. perdurable, lasting. Only used elsewhere by Shakespeare in *Othello*, i. 3. 343, "cables of perdurable toughness".

11. honour, omitted by the Ff. and inserted here by Knight from the final line of the scene in the Qq.—

> "Lets dye with honour, our shame doth last too long".

15. by a slave. F. 1 has 'a base slave', the other Folios 'by a

base slave'. The word *base*, which had crept in from the line above, was struck out by Pope.

gentler. Cp. iv. 3. 122.

16. **contaminate.** The Ff. have *contaminated* but I follow Malone in believing that Shakespeare wrote *contaminate*. This form of the participle greatly improves the metre, and gets some support from the corrupt reading of the Qq., 'contamuracke'. In the only other passage in Shakespeare in which the past part. of this verb ends a verse, we have this form—*Comedy of Errors*, ii. 2. 135—

"And that this body consecrate to thee
By ruffian lust should be contaminate".

17. **spoil'd,** destroyed, ruined. Cp. *Othello*, v. 1. 54—

"I am spoil'd, undone by villains".

friend, befriend. Cp. *Troilus*, i. 2. 84, "time must friend or end".

18. **on heaps,** in heaps. Cp. v. 2. 39, also *Troilus*, iii. 2. 29, "charge on heaps"; *Psalms*, lxxviii. 14, "He made the waters to stand on an heap"; *Piers Plowman*, B. Prol. 53, "heremites on an heep". The use of *on* in this phrase is a survival of its use in O.E. in cases where we now use *in*.

go offer up. Cp. iii. 7. 83.

After this line the Qq. have—

"Unto these English or else die with fame".

19. **enow,** see iv. 1. 209, *n.*

20. **smother up,** smother. The English language is very fond of these added adverbs, which prove a great difficulty to foreigners. We say 'finish up', 'burn up', 'shut up', 'eat up': Shakespeare goes further and says, 'kill up' (*As You Like It*, ii. 1. 62), 'poison up' (*Love's Labour's Lost*, iv. 3. 305), 'stifle up' (*King John*, iv. 3. 133), 'crown up' (*Troilus*, iii. 2. 189). Cp. ii. 2. 115, 'bungle up'.

21. **might,** where we should use 'could'. This corresponds to Shakespeare's use of 'may' where we should use 'can'. See i. P. 12, *n.*

Scene 6.

3. **York.** See note on *Dramatis Personæ*.

him, reflexive. Cf. i. 2. 93, *n.*

5. **I saw him down.** Monstrelet relates that York was struck down by Alençon, and the king in endeavouring to raise him received a blow on the helmet from Alençon which struck off part of his crown.

8. **Larding,** enriching (with his blood). Cp. *1 Henry IV.*, ii. 2. 116—

"Falstaff sweats to death,
And lards the lean earth as he walks along".

I cannot agree with Mr. Wright in taking 'larding' = 'garnishing', on the strength of *Hamlet*, iv. 5. 37, "larded with sweet flowers". Flowers stuck about a shroud may have some resemblance to little pieces of lard stuck by way of garnish upon meat; but I cannot think that the dead warrior's body stretched on the plain would have suggested to Shakespeare any such mean comparison.

9. **Yoke-fellow**, see ii. 3. 50, *n.*

honour-owing, honour-possessing, honourable. See Glossary.

10. **Suffolk.** Michael de la Pole, third Earl of Suffolk, slain at Agincourt, 25th October, 1415, and left no issue. His father, Michael de la Pole, second earl, had died before Harfleur, 18th September, 1415.

11. **haggled over**, hacked about. See Glossary.

The details here given are not historical. Holinshed only says, "Of Englishmen there died at this battell, Edward duke Yorke, the earle of Suffolke", &c.

12. **insteep'd**, steeped, drenched. In *Othello*, ii. 1. 70, Shakespeare speaks of rocks 'ensteep'd' in the sea. He is fond of compounds in *en*, *in*. See Abbott, 440.

14. **bloodily.** See note on iv. 1. 141, 'sinfully'.

15. **And.** Ff. 'he'. Pope took 'and' from the Qq.

16. **thine keep company**, keep thine company. Shakespeare says either 'keep him company', or 'bear him company' (*e.g. Comedy of Errors*, i. 1. 130). The middle word corresponds to an old dative, as in line 21 below.

18. **well-foughten.** The participle (of a strong verb) used as an adjective tends to retain the original suffix *-en*, when it loses it otherwise. Cp. 'a drunken man', 'the man is drunk'.

20. **Upon.** Frequently used by Shakespeare in a temporal sense, as we say, 'upon this'. Cp. *Hamlet*, i. 1. 6, "You come most carefully upon your hour".

cheer'd him up. See iv. 5. 20, *n.*

21. **me...me.** See iv. 4. 22, *n.*

raught, past tense of 'reach', as 'taught' of 'teach'. So in Chaucer's account of the Prioress (*Prologue*, 136), "Ful semely after hir mete she raughte". The O.E. verb is *rǽcan*, past tense *rǽhte*.

22. **Dear my lord.** The possessive adjective and its noun in forms of address were so closely associated that a qualifying adjective was often placed before them, instead of between them. Cp. ii. 4. 71; iv. 7. 104.

31. **all my mother**, all that was womanly in me. So in *Hamlet*, iv. 7. 190, Laertes says—

"When these are gone,
The woman will be out";

that is, when I am alone, I shall be forced to weep.

33. **compound,** come to terms. Cp. iv. 3. 80.

34. **mistful.** Ff. 'mixtfull'. The correction was made by Warburton.

issue, burst into tears.

35. **alarum,** alarm sounded on the trumpet, call to arms. See Glossary.

38 **Give the word through,** pass the order throughout the army.

Scenes 7 and 8.

These scenes bring the day of the great battle to a close. They are conspicuous, as is the whole play, for their alternate appeals to the loftier and to the more everyday feelings of the audience, the former couched in verse, the latter in prose. We hear first the approval passed by those good soldiers, Fluellen and Gower, on the king's order to kill the prisoners and on the king himself. At this moment Henry comes in, angry with the French for killing his 'boys' and for still showing some resistance. He peremptorily orders them to disperse, and then receives the French herald, whose present visit presents a contrast of strong dramatic interest to his previous visit in iv. 3. His last words had then been: "Thou never shalt hear herald any more". He now comes to ask permission for the French to bury their dead, and in reply to Henry's question admits "The day is yours". Even before Montjoy leaves the stage, Fluellen, as one Welshman with another, has got the king into conversation, and after Montjoy's departure the interest of the audience is occupied with the trivial incident of the glove, and the quarrel which Henry humorously provokes between Fluellen and Williams. In scene 8 this comic quarrel is brought to a happy ending, and then the tone is raised again for the end of the act. Henry receives the list of the slain, in which the English loss is so trifling as compared with that of their enemies. He ascribes the victory to God, and vows all due acknowledgment—after which he and his men will make their happy return to England.

Scene 7.

1. **Kill the poys and the luggage.** Holinshed writes: "Certeine Frenchmen on horssebacke ... to the number of six hundred horssemen, which were the first that fled, hearing that the English tents & pauilions were a good waie distant from the armie, without anie sufficient gard to defend the same, ... entred vpon the king's campe and there spoiled the hails (=pavilions), robbed the tents, brake vp chests, and caried away caskets and slue such seruants as they found to make anie resistance ... But when the outcrie of the lackies and boies which ran away for feare of the Frenchmen thus spoiling the campe, came to the kings eares, he doubting least his

enimies should gather togither againe, and begin a new field; and mistrusting further that the prisoners would be an aid to his enimies . . . contrarie to his accustomed gentlenes, commanded by sound of trumpet that euerie man (vpon paine of death) should incontinentlie slaie his prisoner."

16. **variations.** See iii. 6. 32, with the note.

28. Another instance of Fluellen's fondness for finding classical parallels. See iii. 6. 13, *n.*

29. **figures,** points of likeness or comparison.

31. **cholers,** angers, as in line 169 below.

42. **turned away.** We may remember the Hostess's words, ii. 1. 77, "The king has killed his heart". Johnson writes: "This is the last time that Falstaff can make sport. The poet was loath to part with him and has continued his memory as long as he could."

great-belly doublet. In *Love's Labour's Lost*, iii. 1, 19, we have 'thin-belly doublet'. A doublet was a close-fitting vest, so called from being originally of two thicknesses with padding between. In Shakespeare's time it was often shaped to a peak over the stomach, so that it resembled the end of a pea-pod, and this peak would be stuffed out or 'bombasted'. Hence a writer of 1580 mentions among the fashions of the day "Largebellied Kodpeased Doublet" (see Fairholt, *Costume in England*, ed. 1885, i. 253-4), and another in 1597 seems to refer to the same thing (then obsolete) as the "shotten-bellied doublet". Here, of course, Shakespeare plays on the phrase in reference to Falstaff's corpulence.

49. **was not.** In modern English we should say 'have not been' in any sentence containing *since* (in a temporal sense), because 'since' has relation to the present time. Notice the meanings of '*since* Easter' (*i.e.* 'up to now'), and '*after* Easter' (with no such notion). Hence though we can say equally naturally, 'I never saw you so well' and 'I have never seen you so well' (in the former case treating the action as merely past, in the latter carrying it into present time)—when a clause with *since*, or any other word implying present time, is introduced, we use only the latter of the two constructions. In Shakespeare's time this was not so. Cp. *Cymbeline*, iv. 2. 190—

> "Since death of my dear'st mother
> It did not speak before";

and line 66 of the same—

> "I saw him not these many years".

50. **trumpet,** trumpeter. Cp. iv. 2. 61, *n.*

53. **void,** evacuate, leave empty. See Glossary.

55. **skirr,** scurry. See Glossary.

56. Enforced, driven by force. Cp. *2 Henry IV.*, i. 1. 120—

"as the thing that 's heavy in itself
Upon enforcement flies with greatest speed".

Assyrian slings. Theobald refers us to *Judith*, ix. 7, "The Assyrians are multiplied in their power:...they trust to shield and spear and bow and sling".

57. In line 8, Gower said that the king's order given in sc. 6. l. 7 was already carried out, and Holinshed states distinctly that the present incident took place "when this lamentable slaughter was ended". Shakespeare would seem to have overlooked this statement and the words he had put into the mouth of Gower, when he now makes Henry threaten to kill "those we have", as well as "those that we shall take". It will be seen that the words attributed to him by Holinshed on this occasion are, read by themselves, ambiguous: "Some write, that the king percieuing his enimies in one part to assemble togither, as though they meant to give a new battell for preseruation of the prisoners, sent to them an herald, commanding them either to depart out of his sight, or else to come forward at once and giue battell: promising herewith, that if they did offer to fight againe, not onelie those prisoners which his people alreadie had taken; but also so many of them as in this new conflict which they thus attempted, should fall into his hands, should die the death without redemption". It would seem, as Malone points out, that as a matter of history, the more important of the French prisoners had been spared on the first occasion, but I hardly believe Shakespeare had this in mind in this passage.

60. Holinshed says: "In the morning" (not as Shakespeare represents, on the day of the battle) "Montioie king at armes and foure other French heralds came to the K. to know the number of prisoners, and to desire buriall for the dead. Before he made them answer (to vnderstand what they would saie) he demanded of them whie they made to him that request, considering that he knew not whether the victorie was his or theirs? When Montioie by true and just confession had cleered that doubt to the high praise of the king, he desired of Montioie to vnderstand the name of the castell neere adioining; when they had told him that it was called Agincourt, he said, 'Then shall this conflict be called the battell of Agincourt'."

63. fined, staked, agreed to pay as a fine. See iv. 3. 91, 122, &c.

67. book, to register. Cp. *2 Henry IV.*, iv. 3. 50, "let it be booked with the rest of this day's deeds". Some editors read *look*, which is found as a transitive verb in Shakespeare. This would agree with Holinshed's statement that the French "busilie sought through the field for such as were slaine".

69. woe the while! alas the time! Cp. *Tempest*, i. 2. 15, "O woe the day!"

70. mercenary blood, the blood of our soldiers who serve for

pay, 'our vulgar' (next line). There is no notion of 'foreign soldiers' as in later warfare. In iv. 8. 82, 'mercenaries' represents Holinshed's words 'of the meaner sort'.

73. **Fret**, chafe.

74. **Yerk**, jerk. See Glossary.

armed, used metaphorically, 'dangerous'.

79. **a many.** See iii. 7. 69, *n.*

peer, peep out, come to light, come into sight. Cp. *Taming of the Shrew*, iv. 3. 176—

> "as the sun breaks through the darkest clouds,
> So honour peereth in the meanest habit".

85. **Crispin Crispianus.** See iv. 3. 40, *n.*

88, 89. **a most prave pattle.** Fluellen evidently means Cressy, but there seems no authority of earlier date than Shakespeare for connecting the wearing of the leek with anything that occurred in that battle. For the common explanation of the origin of the custom see iv. 1. 54, *n.*

93, 94. **Monmouth caps.** These caps, originally made at Monmouth, "where", says Fuller (*Worthies of Wales*, 1660, p. 50), "the Cappers Chapel doth still remain", were worn particularly by soldiers. See Fairholt, *Costume in England* (ed. 1885, ii. 242), where a cut of a Monmouth cap is given. It appears as a soft flat cap, with a plume, worn on the side of the head.

100, 101. **your majesty's Welsh plood.** We may remember that Queen Elizabeth had Welsh blood in her veins far more truly than Henry V., being descended from Owen Tudor, a Welsh gentleman, who married Henry's widow, Queen Katharine.

102, 103. **and his majesty too.** Fluellen adds these words lest he should seem disrespectful to God by giving Him a title lower than that which he had just given to the king.

104. **good my countryman.** See iv. 6. 22, *n.*

111. **On both our parts**, on both sides. In O. E., in such a phrase as this, 'our' would be *ura*, the gen. of 'us', and 'both' would be made to agree with it, '*ura begra*', 'of us both'. After *our* became a possessive adj., and *both* ceased to be declined, *both* was considered as agreeing with the substantive following.

114. **gage**, the pledge of a challenge. This was usually a glove. Cp. iv. 1. 199. See Glossary.

115. **withal.** See i. 1. 81, *n.*; iii. 5. 2.

119. **take.** See iv. 1. 202, *n.*

124. **craven**, coward.

126. **sort**, rank, quality. See i. 2. 190, *n.*, and iv. 8. 68, and cp. the expression in the Prayer-book, "for all sorts and conditions of men".

127. from the answer of his degree, removed from (we should say 'above') answering the challenge of anyone in his position. See i. 2. 272, *n.*

128. the devil. Delius quotes *King Lear*, iii. 4. 148, "The prince of darkness is a gentleman". The devil's record goes further back in history than that of any noble family.

131. arrant. See Glossary.

131, 132. Jack-sauce, an impudent fellow. 'Jack-sauce' occurs, in *How a Man may Choose a Good Wife from a Bad* (1602), v. 1. 8 (Old English Plays, ed. W. C. Hazlitt, 1874, vol. ix., p. 78), "Why, you Jacksauce! you cuckold! you what-not!"

134. sirrah, sir; used towards inferior persons, and resented by others. Cp. *Much Ado About Nothing*, iv. 2. 13—

> "*Dogberry.* (Your name,) sirrah?
> *Con.* I am a gentleman, sir, and my name is Conrade".

See Glossary.

144, 145. when Alençon and myself were down together. This is the only reference to the king's personal share in the fighting. Holinshed writes: "The king that daie shewed himself a valiant knight, albeit almost felled by the duke of Alanson; yet with plaine strength he slue two of the dukes companie, and felled the duke himselfe".

156. go seek him. Henry has already sent Williams after Gower, line 141. He sends Fluellen on the same errand in order that he and Williams may meet.

161. a favour, a token of love such as a knight would receive from his lady-love and wear in his cap as a challenge to all comers. Cp. *Richard II.*, v. 3. 18—

> His answer was, he would...
> ...from the common'st creature pluck a glove
> And wear it as a favour, and with that
> He would unhorse the lustiest challenger".

In *Midsummer Night's Dream*, ii. 1. 12, the spots or freckles on cowslips are prettily called "fairy favours".

169. touched, when touched.

choler, anger, as in line 31 above.

Scene 8.

3, 4. toward you, intended for you.

8. 'S blood! God's blood (*i.e.*, Christ's blood), as *Zounds*='God's wounds', &c.

arrant. See Glossary.

13. **into plows,** in blows.

33. **is pear,** will bear.

34. **avouchment,** avow, acknowledge.

36. **thy glove,** the glove Williams is wearing in his cap, which was really the king's.

39. **given me,** addressed me in.

45. **abuse,** insult.

58. **belly,** the supposed seat of anger and courage. Cp. *Hamlet,* i. 1. 100, "Some enterprise that hath a stomach in 't".

59. **keep you,** keep yourself.

60. **prabbles,** brabbles, broils.

69. **sort.** See iv. 7. 126, *n.*

70. The whole of the following passage down to line 100 (except line 95), is taken almost word for word from Holinshed.

74. **This note.** For this expression, which is not in Holinshed, cp. the opening of a similar report of the slain after the battle of Cressy in *King Edward III.*, iii. 5. (21 from end)—

> "Here is a note, my gracious lord, of those
> That in this conflict of our foes were slain".

76. **banners** were standards bearing the arms of the kingdom, the corps, or its commander (Fairholt). See iv. 2. 60, *n.*

80. **yesterday.** It was customary to make new knights on the eve of a battle. Singer quotes from Lawrence Minot, who celebrated the wars of Edward III. (Poem vi.)—

> "Knightes war thar well two score
> That war new dubbed to that dance".

dubb'd knights, knighted by a touch of the sword.

82. **merdenaries.** See iv. 7. 70, *n.*

93. **Fauconberg and Foix.** Ff., 'Fauconbridge and Foyes'; Holinshed, 'Fauconberge, Fois'. The reading given is due to Capell.

94. **Lestrale.** So the Ff. Holinshed has 'Lestrake'.

98. **Ketly.** So the Ff. Holinshed has 'Kikelie'. Mr. Wright says, "Probably Sir Richard de Kighley".

100. **But five and twenty.** Holinshed adds "as some doo report; but other writers of greater credit affirme, that there were slaine aboue fiue or six hundred persons".

116. **rites,** spelt in the Ff. 'Rights'. Holinshed says, the king about 4 o'clock in the afternoon of the day of battle "gathering his armie togither, gaue thanks to almightie God for so happie a victorie, causing his prelats and chapleins to sing this psalme: *In exitu Israel de Aegypto,* and commanded euerie man to kneele downe on the

ground at this verse: *Non nobis, Domine, non nobis, sed nomini tuo da gloriam.* Which doone he caused *Te Deum*, with certeine anthems to be soong, giuing laude and praise to God, without boasting of his owne force or anie humane power."

118. "Let the dead be buried in all Christian charity."

Act V.—Prologue.

Between the events of act iv. and those of act v. nearly five years elapse. So before the new act opens, 'Chorus' comes on the stage to perform his task of

> "jumping o'er times;
> Turning the accomplishment of many years
> Into an hour-glass".

He presents the audience with a vivid picture of the victorious king's landing at Dover and his modest entry into London amid the welcomes of the citizens. He is thus led to allude to the expectation, entertained by the audience at the moment, of the speedy and victorious return of Lord Essex from Ireland, an expectation so short-lived that it fixes the date of the play. 'Chorus' ends by referring to the stay Henry made in England (16th Nov. 1415—1st Aug. 1417), the visit of the Emperor Sigismund (1st May, 1416), and Henry's return to France (1st Aug. 1417). He does not treat of anything further, but it will be seen that the historical events of act v. occurred in 1420. See Appendix I., "List of Historical Dates".

1. The first line is addressed to the more instructed part of the audience.

2. **of such**, &c. Probably a confusion of two constructions: (1), 'of such as have, I beg that they will admit', &c.; (2), 'for such as have, I pray them', &c. With regard to (1), it is not clear that Shakespeare ever uses the construction, 'I pray *of* such', although he would say 'I beg of such'. With (2), cp. *Tempest*, i. 2. 232—

> "for the rest o' the fleet,
> ...they all have met again".

3, 4. **to admit the excuse of**, to dispense with (or excuse) the representation of....

5. **in their huge and proper life**, on that huge scale which rightly belongs to them.

6. The line appears too short, and has been variously altered by editors. Ff. 2 and 3 have "and there being seene", which can hardly be what Shakespeare wrote. Perhaps he meant us merely to pronounce *there* twice over as a dissyllable. See Appendix, II. § 4.

10. The Ff. insert a semicolon after *flood*.

Pales in, walls in, hems in. Cp. *Cymbeline*, iii. 1. 19, where it is the sea which 'pales in' the land—

> "your isle, which stands
> As Neptune's park, ribbed, and paled in
> With rocks unscaleable and roaring waters".

wives, women.

12. **whiffler**, clearer of his way. See Glossary.

17. **Where that.** Cp. *while that*, v. 2. 46; *why that*, v. 2. 34; *lest that*, ii. 4. 14, 141; *but that*, i. 1. 26.

17, 18. **to have borne His...helmet**, to have his helmet borne. Cp. *Winter's Tale*, v. 1. 36—

> "the gods
> Will have fulfilled their secret purposes".

19. **he forbids it.** Holinshed writes: "he would not sufer his helmet to be caried with him, whereby might have appeared to the people the blowes and dints that were to be seene in the same; neither would he suffer any ditties to be made and soong by minstrels of his glorious victorie, for that he would wholie haue the praise and thanks altogither giuen to God".

21. **trophy, signal and ostent**, "all the honours of conquest, all trophies, tokens, and shows" (Johnson). Holinshed says, he "seemed little to regard such vaine pompe and shewes as were in triumphant sort deuised for his welcomming home".

22. **from**, away from. See i. 2. 272, note.

25. **The mayor, &c.** Holinshed says: "The maior of London, and the aldermen, apparelled in orient grain scarlet, and four hundred commoners clad in beautiful murrie, well mounted and trimlie horssed, with rich collars, & great chaines, met the king on Blackheath, rejoising at his returne".

in best sort, in best manner or style.

29. Ff. insert "by" after *but*.

by, on the coming of; as we say, "I shall have done it by the evening".

likelihood, probability, here stands for 'a probable event'. Essex being a subject, Shakespeare would be bound to represent his triumph as lower than that of the famous king, but he says it was looked forward to with love. *Loving* properly describes not the event, but those who anticipated it.

30. **the general.** Robert Devereux, Earl of Essex, left London on March 27, 1599, amid a great demonstration of popularity, to suppress Tyrone's rebellion. He returned unsuccessful on Sep. 28. See Introduction, *Literary History of the Play*, § 1.

30. **empress**, applied to Queen Elizabeth also by Spenser in his dedication of the *Faerie Queen*. See iv. i. 245, *n.* (end).

32. **broached**, spitted. From Fr. *broche*, a spit. Cp. *Titus Andronicus*, iv. 2. 85—

"I 'll broach the tadpole on my rapier's point".

34. **much more cause**, (there was) much more cause. We use the same ellipsis when we say, 'He was much pleased and' (it was) 'no wonder'. It is contrary to English idiom to explain our passage by the omission of *with*.

36. The French have no thought as yet beyond lamenting their defeat, so Henry has no cause to leave England.

38. **The emperor 's**, the emperor is. The passage is perhaps corrupt. The Emperor Sigismund arrived on May 1, 1416.

43. **remembering**, reminding. Cp. *Tempest*, i. 2. 243—

"Let me remember me what thou hast promised".

44. **brook abridgement**, put up with this curtailing of events.

Scene I.

The scene keeps up the balance of comic and serious in giving us a last sight of Fluellen, Gower, and Pistol, who have once more followed the king to France. An insult offered by Pistol to Fluellen's national pride causes the former to be beaten and humiliated by Fluellen and lectured by Gower. With Falstaff and Mrs. Quickly dead, Nym and Bardolph hanged, and Pistol humiliated, while Gower and Fluellen live on as good soldiers, enjoying the respect of each other and of the king, the requirements of 'poetic justice', so far as relates to the subordinate characters of the play, have been well satisfied. The poet now dismisses them for ever. Johnson adds: "I believe every reader regrets their departure".

5. **scauld**, scabby. See Glossary.

8. **yesterday**, probably this had been St. David's Day. Cp. l. 2, and iv. 1. 55, and iv. 7. 96.

17. **art thou Bedlam?** art thou mad? Cp. *King John*, ii. 1. 183, "Bedlam, have done". The word was properly the name of a hospital for lunatics in London, being corrupted from 'Bethlehem'.

Trojan, a cant or slang term for a person of doubtful character.

18. **fold up Parca's fatal web**, the web of life or fate spun by the Parca, the goddess of destiny. Pistol means, Do you desire me to kill you?

19. **I am qualmish**, I feel sick.

25. **Cadwallader.** Cadwallader, the last British king, defended Wales against the Saxons in the middle of the seventh century. In after times he was called the 'Blessed', and was wrongly believed

to have died at Rome. He is the subject of a poem in Blenerhasset's *Mirror for Magistrates*, Pt. 2 (1578).

25. **goats**, also associated with Wales, *1 Henry IV.*, iii. 1. 39.

33. **a squire of low degree**, the title of a well-known ballad. Fluellen means that he will bring him to the ground.

35. **astonished**, struck terror into him.

38. **green**, fresh, raw.

coxcomb, head. See Glossary.

42, 43. The 'Globe' Shakespeare, strange to say, gives this speech of Pistol as prose. He invariably speaks in mock-heroic verse. I have punctuated the line in the way which seems to me to yield the best sense. Cp. l. 54.

47. **do you**, (may it) do you. Cp. iv. 3. 126, note.

52. **a groat**, a fourpenny piece. See Glossary. The fiery Fluellen is again quickly appeased and generous with his money. Cp. iv. 8. 58.

54. **Me a groat!** Pistol professes to be insulted.

56. **which you shall eat.** From this story, 'to eat the leek' has a proverbial meaning = 'to swallow an insult'.

57. **earnest.** Cp. ii. 2. 169, note.

60. **God bye you** (Ff. God bu'y you). See iv. 3. 6, note.

63. **begun**, Ff. 'began'.

64. **respect**, consideration, reason, as in *Hamlet*, iii. 1. 68—

> "There's the respect
> That makes calamity of so long life".

64, 65. **predeceased valour.** See iv. 7. 88, note.

65. **avouch**, support, defend.

66. **gleeking**, jeering. Cp. *Midsummer Night's Dream*, iii. 1. 150, "I can gleek upon occasion". The derivation is doubtful.

galling, jibing, saying galling things. Cp. i. 2. 151.

68. **garb**, manner, fashion (its only sense in Shakespeare).

70. **condition**, disposition. Cp. v. 2. 272, and *Richard III.*, iv. 4. 157—

> "Madam, I have a touch of your condition
> Which cannot bear the accent of reproof".

72. **huswife**, hussy, jilt. So in *Antony and Cleopatra*, iv. 15. 44—"the false housewife Fortune".

73. **Doll** (Ff. and Qq.). Corrected by Capell to 'Nell'. See ii. 1. 16, 28. The change has been adopted by most editors since. But Dr. Nicholson's defence of 'Doll' seems to me sound. 'Doll' was a term of endearment, applied in particular to women of indifferent character, and we can well imagine the base Pistol applying it on

this occasion to his dead wife. It may be noticed that it gives him the opportunity for an alliteration.

73. **spital.** See Glossary

75. **rendezvous.** Cp. *1 Henry IV.*, iv. 1. 57—

"A rendezvous, a home to fly unto".

78. "And have some leaning to the trade of a deft cut-purse".

Scene 2.

The final scene of the play represents the meeting of Henry with the French court at Troyes in May, 1420, when a treaty was ratified which gave him the Princess Katharine in marriage. The Duke of Burgundy, who plays the part of peace-maker, is Philip, son of the duke who had been treacherously murdered at Montereau on July 11, 1419. After Burgundy's speech, in which he pleads the need for peace, a conference is held between the French royalties and Henry's commissioners, during which Henry himself is left alone with the Princess Katharine. In making his love-suit to her, he shows a soldier's blunt gallantry and glimpses of true feeling below it, but he indulges neither in imagination nor vehement passion, and speaks in prose. On the dramatic significance of this, see Appendix II., *Prose.*

The interview is ended by the return of the French court and the English lords after a conference in which an agreement has been all but arrived at. The last point of difference is now removed, peace is made, and with the formal betrothal of Henry and Katharine the play ends.

Stage-direction. **A royal palace.** According to Holinshed Henry did not arrive at Troyes till the agreement had been made between the French court and his ambassadors, Exeter, Salisbury, the Bishop of Ely, Lord Fanhope, Lord Fitz Hugh, Sir John Robsert, and Sir Philip Hall, "with diuerse doctors". They had been escorted to Troyes by the Duke of Burgundy on March 11, 1420. When Henry arrived he found the French king and queen and the Princess Katharine in St. Peter's Church "where was a verie ioious meeting betwixt them (and this was on the twentith daie of Maie), and there the king of England, and the ladie Katharine were affianced. After this, the two kings and their councell assembled togither diuerse daies, wherein the first concluded agreement was in diuerse points altered and brought to a certeinetie."

In Shakespeare the scene, as Malone saw, is clearly not the church, but a palace.

1. Paraphrased by Johnson, "Peace, for which we are here met, be to this meeting".

3. **fair time of day.** Cp. *Love's Labour's Lost*, v. 2. 339—

"All hail, sweet madam, and fair time of day!"

7. **Burgundy.** Ff. "Burgogne" (with slight variations), Qq. "Burgondie".

12. **England.** F. 1 (curiously) "Ireland", the rest "England".

16. **bent,** direction or glance. See Glossary.

17. **balls,** in the double sense of 'eyeballs' and 'cannon-balls'.

basilisks, large cannon. See Glossary.

19. **have,** is made to agree with the nearer word "looks" instead of its true subject, "venom". Such cases are frequent in Shakespeare. Cp. *Julius Cæsar*, v. 1. 33—

"The posture of your blows are yet unknown".

quality, power, efficacy. Cp. *King John*, v. 7. 8—

"the burning quality
Of that fell poison".

and that, depends on "hope", which is virtually, though not grammatically, the main verb of the preceding clause.

20. **griefs,** grievances.

23. **on equal love.** *On* expresses the ground or basis on which the action is performed. Cp. *Richard III.*, iv. 1. 4—

"On pure heart's love to greet the tender princes".

27. **bar.** Perhaps used as 'a place for the settlement of differences'. It was, however, common at royal interviews for the two parties to be divided by an actual bar or railing.

28. **mightiness,** mightinesses. Where a word ends in an *s* sound, it is often written (and still more often pronounced) in the plural and in the poss. case sing. without an additional syllable. Cp. i. 2. 36, "highness". So "princess" is plur. in *Tempest*, i. 2. 173, and "carcasses" is pronounced "carcass" in *Coriolanus*, iii. 3. 122. Cp. 'for conscience sake'.

29. **my office,** *i.e.* as mediator.

31. **congreeted,** greeted one another. The word was probably coined by Shakespeare. Cp. i. 2. 182.

33. **rub.** See ii. 2. 188, *n.*

34. **Why that.** Cp. v. P. 17, *n.*

37. **put up,** lift.

39. **on heaps.** See iv. 5. 18, *n.*

40. **it.** See Glossary.

41. Cp. *Psalm* civ. 15.

42. **even-pleach'd,** (once) evenly interwoven. See Glossary, *pleach'd*.

43. **Like prisoners.** The hedges from being closely kept in are compared to prisoners; and when they "put forth disordered twigs" they are like prisoners who have let their hair grow long and shaggy.

44. **leas.** See Glossary.

46. **Doth,** sing.: as agreeing with **the last,** or because the three words form only one notion.

while that. Cp. v. P. 17, *n.*

coulter, ploughshare.

47. **deracinate,** uproot.

savagery, wild growth.

48. **erst,** first, formerly. See Glossary.

51. **Conceives by idleness,** produces a crop of its own from being left idle.

nothing teems, brings forth nothing. Cp. *Macbeth*, iv. 3. 176, "Each minute teems a new one" (grief).

52. **kecksies,** hemlocks. See Glossary.

54. **as.** Ff. have "all" and put a full stop after "wildness". The present reading is due to Capell.

61. **defused,** disordered. Ff. 1 and 2 have "defused", the rest "diffused", which is found in the same sense in *Merry Wives*, iv. 4. 54. "Defuse" occurs in *Richard III.*, i. 2. 78, and *Lear*, i. 4. 2, and in other authors.

63. 'It is in order to bring back these things to our former appearance that you are assembled.'

For **reduce,** cp. *Richard III.*, ii. 2. 68, "reduce these bloody days again".

For **favour,** cp. *Measure for Measure*, iv. 2. 34, "a good favour you have, but that you have a hanging look".

65. **let,** hindrance.

68. **would,** desire. Cp. iv. 1. 32.

72. 'Whose general purport as well as their particular applications you have in your hands, briefly written out for you.'

tenours (spelt in the Ff. 'tenures'), from M. E. *tenour*, Lat. *tenorem*, course, direction.

73. **enscheduled,** stated on a schedule or scroll.

77. **cursorary.** This is the reading of Q. 3, adopted by Pope. F. 1 has "curselarie", the rest "curselary". Q. 1 and Q. 2 "cursenary".

78. **pleaseth,** if it pleaseth (where one might expect the subjunctive 'if it please'). Cp. *Comedy of Errors*, iv. 1. 12—

> "Pleaseth you walk with me down to his house,
> I will discharge my bond".

79. **presently,** now, without delay. Cp. iii. 2. 49, *n.*

81. **suddenly,** quickly, soon. Cp. *1 Henry IV.*, iii. 3. 5, "I'll repent and that suddenly".

82. I incline to think that the line is genuine and to agree with Mr. Wright in taking *accept* as a part. and not as a subs. I interpret the line, 'Return that positive answer which shall have found favour with us' (been accepted by us).

For **pass**, cp. *Titus and Andronicus*, i. 1. 468—

> "I have pass'd
> My word and promise to the emperor";

and *Taming of the Shrew*, iv. 2. 117—

> "To pass assurance of a dower in marriage".

Accept as a past part. does not occur elsewhere in Shakespeare, but we find as past participles 'contract', 'deject', 'exhaust', &c. However in Tindale's trans. of *St. Luke*, i. 75 (1526) we read, "In suche holynes and ryghtewesnes that are accept before him". For the sense of *accept*, cp. i. 1. 83. For the coupling together of a part. and an adj. Mr. Wright compares ii. 4. 13. Some editors take *accept* as a subs., others read "Pass or accept", "Pass or except", "Pass our exact", &c.

88. **advantageable**, only found here in Shakespeare. *Advantageous* occurs twice.

90. **consign**, to sign with others, to agree. Cp. l. 283.

93. **Haply.** F 1. "happily", Ff. 2, 3 "happely", F. 4 "haply".

94. 'When conditions are pressed too minutely and insisted upon.' Cp. iii. 6. 70, and *3 Henry VI.*, iv. 7. 58, "wherefore stand you on nice points?" For *nicely*, see Glossary.

96. **capital**, chief, main.

97. **fore-rank**, foremost.

120. **dat is de princess.** Alice seems to mean 'this is what the princess says'.

126. **mince it.** *It* is often thus used in Shakespeare to express an indefinite object, such as 'things'. Cp. *Comedy of Errors*, iv. 4. 66, "revel and feast it at my house". We say *fight it out, go it*, where 'it' expresses the contest in question.

127, 128. **wear out my suit.** A pun.

128, 129. **clap hands**, let us join hands.

132. **undid**, would undo. Cp. *Merchant of Venice*, ii. 1. 17—

> "But if my father had not scanted me,
> Yourself, renowned prince, then stood (=would have stood) as fair".

Undid and *stood* are relics of the O.E. past subj., which in M.E. became identical in form (except in the 2nd pers. sing.) with the past ind.

133. **measure** is used in these lines, first='metre', secondly=

'dance', thirdly='amount'. For the second meaning, cp. *All's Well*, ii. 1. 58, "though the devil lead the measure".

135. **vaulting**, F. 1, 2, 'vawting', which represents the pronunciation of the time. Henry's performance of this feat is described in *1 Henry IV.*, iv. 1. 104, "I saw young Harry", &c.

138. **buffet**, box. Cp. *King John*, ii. 1. 465, "buffets better than a fist of France".

bound my horse, make my horse bound or caracole.

139, 140. **jack-an-apes**, an ape. According to Skeat the word was originally 'Jack o' apes' (cp. *Jack o' Lantern*). Then an *n* crept in between the two vowels.

140. **greenly**, foolishly, sheepishly. Cp. ii. 4. 136.

141. **nor I have no**, instead of 'nor have I any'. Cp. l. 322 below.

144. **not worth sun-burning**, already as brown as it can be.

146. **let thine eye be thy cook**, let thine eye give me attractions which I do not naturally possess.

I speak to thee plain soldier. *Plain soldier* (in the obj. case) gives the character of his conversation. Cp. *King John*, ii. 1. 462, "He speaks plain cannon-fire", and *Othello*, ii. 3. 281, "Drunk? and speak parrot?"

149. **while thou livest.** The phrase, originally meaning 'Life is short, do what I wish quickly', comes to be a mere adjuration. Cp. *Tempest*, iii. 2. 120 (quoted by Mr. Wright), "But, while thou livest, keep a good tongue in thy head".

150. **uncoined**, like metal that has never been moulded and stamped.

152, 153. **rhyme...reason.** Shakespeare frequently plays on the proverbial expression, 'neither rhyme nor reason'.

154. **What!** why! after all...

161. **and take me, take a soldier.** Instead of saying 'and when you take me, you will take a soldier', or more simply, 'and I am a soldier', Shakespeare implies this identity by putting the two imperative clauses side by side. If A says to B, 'I hate a liar, and I hate you', it is quite clear what he implies. In the second case here the implied statement is 'and the soldier is a king'.

166. **you should love**, where we should say 'you *would* love'. Cp. i. P. 5, and *Merchant of Venice*, i. 2. 100, "you should refuse to perform your father's will, if you should refuse to accept him". Cp. also i. 2. 141, note.

174. **shook.** Cp. i. 2. 154, note.

176. **Saint Denis**, the patron-saint of France.

184. **truly-falsely**, as Mr. Deighton says, "with good faith but with bad idiom".

185. **at one**, alike. From this phrase was formed the verb 'to atone' ('make at one'). In this verb 'one' is pronounced nearly as it was in M.E., without an initial 'w'.

194. **cruelly**, extremely. The word is chosen to make a contrast to 'mercifully'.

If ever thou beest. In O.E. the termination *-st* of the 2nd pers. sing. was found only in the indic. The true form of the 2nd pers. sing. pres. subj. is 'thou be' (O.E. *ðu béo*). But when the verb *be* was ceasing to be used in the indic., even the properly indic. form *beest* passed over into the subj.

195. **a saving faith**, an expression taken from theology, where it means 'faith sufficient unto salvation'.

196. **scambling**, scrambling. See i. 1. 4.

197. **between**, by the help of one or both. Cp. *As You Like It*, Epil. 17, "that between you and the women the play may please".

199. **the Turk.** As Theobald pointed out, the Turks did not obtain Constantinople till 1453, thirty-one years after Henry's death.

200, 201. **flower-de-luce**, fleur-de-lys or lily, the emblem of France.

204. **endeavour**, do your best.

205. **moiety**, half.

210. **mine.** See ii. 1. 6, note.

214. **untempering**, without power to soften or melt a lady's heart. Cp. ii. 2. 118.

beshrew, used jokingly as an imprecation, 'a curse upon'. See Glossary.

215. **when he got me.** Henry V. was born 9th August, 1387. At this time his father, then Earl of Derby, was in bitter opposition to Richard II., and in Feb. 1388, was one of the 'Appellants' who impeached Richard's advisers and the judges who had supported the king against the appointment of a Commission (in 1386) to regulate the royal household.

217. **that**, so that.

fright, frighten, which form is not used by Shakespeare.

218. **elder**, in Mod. Eng. only used in comparing two persons.

219. **ill layer up**, ill-preserver. Cp. *2 Henry IV.*, v. 1. 95, "you shall see him laugh till his face be like a wet cloak ill laid up" (*i.e.* in wrinkles).

221. **wear me**, an allusion to the use of the word in regard to clothes, as well as to the proverb 'win me and wear me' (*Much Ado*, v. 1. 82), where "wear me" meant originally 'enjoy me'.

227. **withal.** See i. 1. 81, note.

229. fellow with, a match for.

231. broken music. A technical expression alluded to also in *Troilus*, ii. 1. 52; *As You Like It*, i. 2. 150. For the explanation which follows I am indebted to the kindness of Sir John Stainer.

"I think it is clear that the term 'broken music' has been used in two senses: first, as signifying music played on lutes and other string instruments, the sounds of which, when chords are played, are rarely *simultaneous*.

The second meaning, *which probably grew out of the first*, is practically equal to our word 'part-music', but applied to instrumental, not to vocal music.

The quotation given in the *Encyclopædic Dict.* from Bacon (ed. 1765, vol. I.) leaves no doubt on this point.

'And so, likewise, in that music which we call broken-music or consort music, some consorts of instruments are sweeter than others, a thing not sufficiently yet observed.'

In reference to the first of these two meanings, it is interesting to note that an 'arpeggio' or harp-chord, the sounds of which are heard in very rapid succession, and not absolutely simultaneously, is still called a *broken chord*. The same expression is in regular use now in Counterpoint to describe a succession of sounds (however slow), which *together* would form a chord, as opposed to a succession of consecutive steps of the scale, or any succession of sounds which together would *not* form a chord.

The two meanings are not at all contradictory, indeed they rather illustrate each other.

In the passage of Shakespeare to which you refer, I should say the expression was not intended to convey *definitely* either one or the other of the two meanings I have given. Unless Shakespeare intended to suggest that her faltering speech reminded Henry of the slight delay in revealing a full chord when played on a lute or harp. A pretty notion, but rather far-fetched, I fear.

I think the explanations given by Chappell, and quoted by Mr. Aldis Wright, are quite *wide of the mark*."

233. break thy mind, open thy mind. Cp. *1 Henry VI.*, i. 3. 81, "we shall meet and break our minds at large".

256. nice, scrupulous, as in l. 260. See Glossary.

curtsy to, bow before, give way to.

257. list, barrier. Cp. *1 Henry IV.*, iv. 1. 51, "the very list, the very utmost bound of all our fortunes". The plural 'lists' was used for the enclosed space within which a tournament was held.

259. follows our places, attends our position.

264. should. Cp. i. 2. 241, note.

271. apt, quick to learn.

272. condition, disposition. Cp. v. 1. 70, note.

277, 278. **make a circle.** Cp. Sir T. More, *Dialogue concerning Heresies* 1., "Negromancers put their trust in their cercles, within which they thinke them self sure against all y^e^ devils in hel".

283. **consign to,** agree to. Cp. l. 90 above.

284. **wink,** shut their eyes. See Glossary.

292. **Bartholomew-tide.** St. Bartholomew's Day is August 24, and therefore at the 'latter end' of summer.

295. **This moral,** the moral to be drawn from the comparison.

302. **perspectively,** as in a 'perspective'. A 'perspective' is a picture such as those described in Plot's *Natural History of Staffordshire* (quoted by Staunton): "At the right Honorable the Lord Gerards at Gerards Bromley, there are the pictures of Henry the great of France and his Queen, both upon the same indented board, which, if beheld directly, you only perceive a confused piece of work; but if obliquely, of one side you see the king's, and on the other the queen's picture". Cf. *Twelfth Night*, v. 1. 224—

> "One face, one voice, one habit and two persons,
> A natural perspective that is and is not!"

Cp. also *Richard II.*, ii. 2. 18.

304. **never,** added by Rowe. The Ff. have "hath entred".

307. **I am content, so the maiden cities,** *provided* the maiden cities... Henry was too much of a statesman to demand Katharine's hand without such conditions (cp. l. 326). The French king's answer fully meets the point he had raised. The 'Globe' text puts a semicolon after "content" instead of the comma given in the Ff., and, as it seems to me, spoils the sense. For *so* = 'provided that', cp. *Romeo and Juliet*, iii. 5. 18—

> "I am content so thou wilt have it so".

308. The sense seems to be that though Katharine had stood in the way of his wish to capture these cities, she will show him the way to accomplish his great determination to be King of France, of which the wish was but a part.

313. **then,** omitted by F. 1.

314. 'According to the nature of each as firmly propounded to him.'

317. **for matter of grant,** for something to be granted him.

318. **addition,** designation, title of honour. Cp. *Coriolanus*, i. 9. 66—

> "Call him...
> Caius Marcius Coriolanus! bear
> The addition nobly ever!"

320. **Præclarissimus.** In writing *præclarissimus* instead of *præcarissimus*, which in the original treaty is the equivalent of *très-*

cher, Shakespeare is following Holinshed. "Also that our said father, during his life, shall name, call, and write vs in French in this maner: *Notre tres-chier filz Henry roy d'Engleterre heretere de France.* And in Latine in this maner: Præclarissimus filius noster Henricus rex Angliæ & hæres Franciæ."

329, 330. **look pale with envy.** The poetic fancy endows the white cliffs of the two countries with the passions felt by the two peoples. Cp. i. P. 21.

331. **dear conjunction,** solemn union. *Dear* means 'deeply felt'. Cp. ii. 2. 181, and Glossary.

332. **neighbourhood,** neighbourliness. Cp. i. 2. 154, *n.*

333. **advance,** see ii. 2. 192, *n.*

342. **ill office,** unworthy dealing on the part of one state towards the other. Cp. *Two Gentlemen*, iii. 2. 38–40—

> "*Duke.* Then you must undertake to slander him...
> *Pro.* 'T is an ill office for a gentleman
> Especially against his very friend."

344. **Thrust in** (only intrans. in this passage), intrude.

paction, compact. The reading is due to Theobald. Ff. 1, 2 have 'Pation'. Ff. 3, 4, 'Passion'.

347. **Amen.** It seems to me that Shakespeare would not have written these warm pleas for a close union between England and France unless they had corresponded to the circumstances of his own day, as he conceived them. The Prologue of this Act shows his interest in Essex and his confidence that this interest was shared by the audience. Now Essex was, as against Cecil, the advocate of a spirited policy directed against Spain, a policy which would necessarily depend for its success on the friendship of France. It is not strange, therefore, if Shakespeare gladly seized the opportunity of making the characters in his play express the political desires which he and his audience had at heart. Perhaps, too, he felt that some amends were demanded for his rather harsh treatment of the French in the earlier part of the play.

348. **on which day,** &c. Holinshed writes (in continuation of the passage quoted on the stage-direction at the beginning of this act), "When this great matter was finished, the kings sware for their parts to obserue all the couenants of this league and agreement. Likewise the Duke of Burgognie and a great number of other princes and nobles which were present receiued an oth...This doone, the morow after Trinitie sundaie being the third of Iune, the mariage was solemnized and fully consummate betwixt the king of England and the said ladie Katharine."

352. *Stage-direction.* **Sennet.** See Glossary.

Epilogue.

The Epilogue is a Sonnet of the ordinary Shakespearian form, that is, consisting of three quatrains with alternate rhymes and a final couplet.

2. **bending,** *i.e.* as unequal to his task.

4. **by starts,** by his desultory treatment. Cp. *Troilus*, Prologue 26, &c.—

> "our play
> Leaps o'er the vaunt and firstlings of these broils,
> Beginning in the middle, starting thence away
> To what may be digested in a play".

7. **the world's best garden.** Cp. v. 2. 36.

9. **bands,** swaddling-clothes. He was nine months old when Henry V. died.

11. **the managing,** contrary to our modern idiom, has a verbal regimen although separated from its object.

13. **Which oft our stage hath shown.** The three parts of Henry VI. and the older plays on which they were based are here alluded to. Probably all had been acted by 1593.

14. **let this acceptance take,** let this meet with favour.

APPENDIX I. A.

LIST OF HISTORICAL DATES.

(Based on Sir J. Ramsay's *Lancaster and York*.)

1387 Aug. 9. Henry V. born at Monmouth.

1399 Sep. 30. His father becomes king as Henry IV.

1410 Bill for confiscating church property.

1413 Mar. 20. Accession of Henry V.

Summer. English envoys claim from the Burgundian party (see note on *Dramatis Personæ*, Charles the Sixth) the crown of France and fulfilment of the treaty of Bretigny. A truce signed to last from Oct. 1, 1413, to June 1, 1414.

Sep. 9. Duke of York sent as envoy to the Armagnac party, asks on behalf of the king for the hand of Princess Katharine. The Archbishop of Bourges and the Constable, Charles D'Albert, are sent to England, and a truce is signed to last from Jan. 24, 1414, to Feb. 2, 1415. Henry makes the same claims on the Armagnacs as on the Burgundians, being able to appeal to their treaty made with Henry IV. May 18, 1412, whereby they surrendered Aquitaine. Their envoys then were Berri, Orleans, Bourbon, and Alençon.

1414 April. Parliament of Leicester. Bill for confiscating the church revenues.

Lent. Henry continues to make exorbitant demands of both the French parties, sending to France his uncle, Dorset (afterwards Duke of Exeter).

The Dauphin Louis sends the tennis-balls.

Sep. 4. The Armagnacs and Burgundians make an agreement.

Sep. 30. Henry consults the Great Council, who advise more moderate demands to avoid the sin of blood-guiltiness. Convocation practically sanctions the war.

Nov. 19. Parliament votes a subsidy for the war.

1415 Jan. 24. Truce with France prolonged till May 1. Fresh negotiations.

April 16. Henry informs the council of his intention to invade France.
Truce prolonged to June 8, then to July 25.
A French embassy in England in June and July.

June 18. King leaves London for Southampton.

July 20. Discovery of Cambridge's conspiracy.
Gray executed first, Cambridge and Scroop on Aug. 5.

Aug. 11. King sails with all his peers except Lord Devon, Westmoreland (left guarding the Scotch border), Warwick (guarding Calais), and about 8000 fighting men.

Aug. 17. Siege of Harfleur begun. The king often goes the rounds at night.

Sep. 22. Surrender of Harfleur.

Oct. 8. Henry starts with 3700 men on march for Calais.

Oct. 13. Being unable to cross the Somme where Edward III. had crossed it at Blanche Taque, Henry is compelled to march up country.

Oct. 17. Near Corbie he hangs a man for stealing a pix.

Oct. 19. Crosses the Somme near Nesles.

Oct. 24. Henry crosses the Ternoise at Blangy, and comes in sight of the French. Sir Walter Hungerford expresses a wish for 10,000 more archers.

Oct. 25. Battle of Agincourt.

Nov. 16. Henry crosses from Calais to Dover.

1416 May 1 The Emperor Sigismund lands at Dover, having come in hope of making peace between England and France.

Aug. 15. Treaty between Henry and Sigismund.

Oct. 6. Henry and Sigismund meet John, Duke of Burgundy, at Calais without result.
Earl of Dorset made Duke of Exeter.

1417 Aug. 1. Henry lands in France with 10,000 men.

Nov. 1. Burgundy joins Queen Isabel.

1419 Jan. 13. Henry takes Rouen after a long siege.

May 29. Henry meets Burgundy, Queen Isabel, and the Princess Katharine at Meulan without result.

July 8. Burgundy comes to terms with the Dauphin Charles.

Sep. 10. At his second interview with the Dauphin, Burgundy is treacherously murdered.

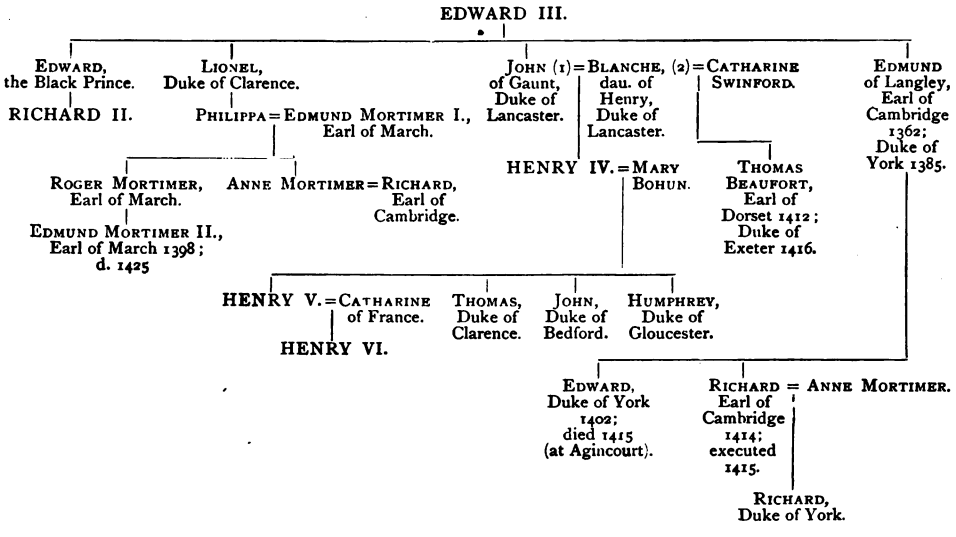
Dec. 25. Philip, the new Duke of Burgundy, comes to an agreement with Henry.

1420 May 21. Henry, Queen Isabel, and Burgundy sign the treaty of Troyes.

June 2. Henry's marriage with Princess Katharine.

B.—TABLE I.

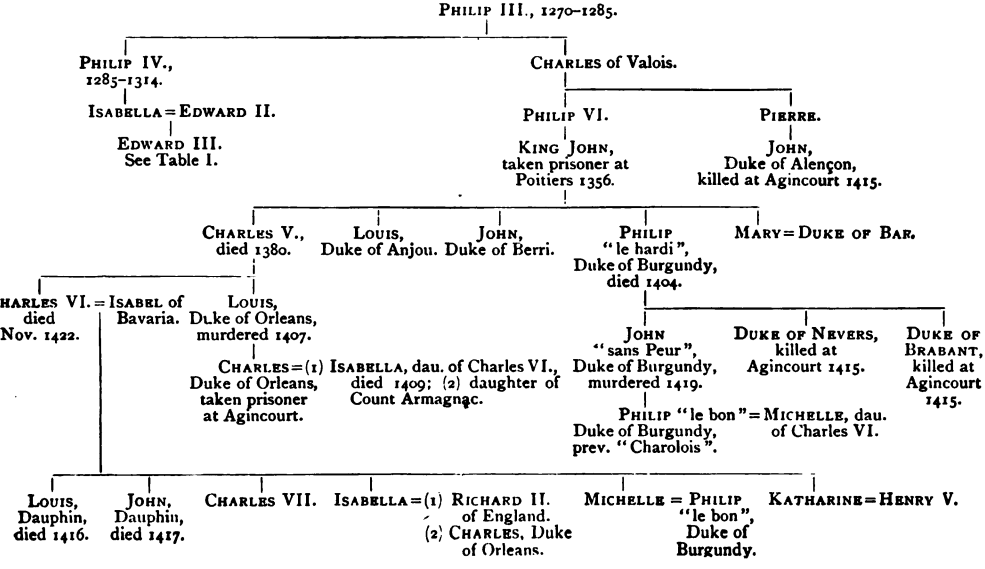
THE FAMILY OF EDWARD III.



(M 178)

C.—TABLE II.

THE HOUSES OF FRANCE AND BURGUNDY AND THE CLAIM OF EDWARD III. TO THE FRENCH THRONE.



APPENDIX II.

SHAKESPEARE'S USAGE IN BLANK VERSE, RHYME, AND PROSE.

I. BLANK VERSE.

Blank verse, that is verse without rhyme or alliteration, did not come into use till the sixteenth century. It then denoted a series of unrhymed lines, each consisting of ten syllables, of which the second, fourth, sixth, eighth, and tenth were stressed. The end of each line coincided with a pause in the sense. Such lines are found even in Shakespeare—*e.g.*:

> As due' | to love' | as thoughts' | and dreams' | and sighs' |
> (*Midsummer Night's Dream*, i. 1. 155).
> Divide' | your hap' | py Eng' | land in' | to four'
> (*Henry V.*, i. 2. 214).

They may be broken up as above into five feet, each foot consisting of an unstressed syllable, followed by one bearing a stress.

In the earlier Elizabethan plays, such as *Gorboduc* (1563), lines of this strict type occur in masses.[1] But the effect was felt to be so monotonous that several licenses were resorted to in order to obtain variety, and the student will find that Shakespeare's lines are seldom of the strictly regular form.

It is necessary, then, to observe (A) the more ordinary methods by which variety was given to blank verse, viz.: (1) weak stresses, (2) stress-inversion, (3) internal pauses and enjambement, (4) extra syllables, (5) omission of syllables; and (B) the less usual variations, viz.: (1) extra stresses, (2) omission of stresses.

A. Normal Variations of Blank Verse.

§ 1. Weak stresses.

One method of obtaining variety of effect was to substitute for a strongly stressed syllable one capable of bearing only a very slight stress. We may indicate such a weak stress by the grave accent (`). In the line—

> And mon' | archs to` | behold' | the swell' | ing scene' (i. P. 4)

the weak stress upon *to*, in a position where a strong stress might be expected, serves to prevent monotony. Such a line is often read by bad readers with a strong stress upon the *to*. They have not

[1] Of the blank verse of *Gorboduc* Mr. Swinburne (*Study of Shakespeare*) says: "Blank it certainly is, but verse it assuredly is not. There can be no verse where there is no modulation, no rhythm where there is no music."

learnt to appreciate the delicate effects of English blank verse. Other examples of weak stress are i. P. 6 (àt), i. P. 9 (thàt), i. P. 10 (tò), i. P. 23 (with). If weak stresses were introduced too freely, the rhythm of the line would be lost. Accordingly we find that weak stresses rarely occur in two consecutive feet; nor are there ever more than *two* weak stresses in the five-stressed line.

§ 2. Stress-inversion.

Another variation is brought about by the stress in one or two of the feet being thrown on the first instead of on the second syllable. This is the case in the 1st foot of the first line of our play.

O' for | a Muse' | of fire' | that would' | ascend'

Such an inversion commonly occurs after a pause. Hence it is found most often in the 1st foot of a line, and next often in the 3rd or 4th foot, sense-pauses commonly occurring in those places. In the 2nd foot the inversion is unusual,[1] in the 5th it is very rare, and generally serves the purpose of strong emphasis.

Examples for 3rd, 4th, and 2nd feet—

3rd And sol' | emnly' | see' him | set on' | to Lon'don (v. P. 14).
4th To him' | and to' | his heirs' | name'ly | the crown' (ii. 2. 81).
2nd By th' which' | mar'riage | the line' | of Charles' | the great' (i. 2. 84).

Two inversions may occur in the same line—

1st and 3rd feet Ge'ntly | to hear', | kind'ly | to judge' | our play' (i. P. 34).
1st and 4th Car'ry | them here' | and there', | jump'ing | o'er times' (i. P. 29).
Gird'ing | with grie' | vous siege' | cas'tles | and towns' (i. 2. 152).

But we rarely find *two* inversions in succession, and never *three*.

§ 3. Internal Pauses and Enjambement.

It has been said that in the earliest form of blank verse the end of a line generally coincided with a pause in the sense.

Fresh effects were produced (1) by making sense-pauses occur at various points within the line, (2) by dispensing with a sense-pause at the end, so that the last words of a line are in close logical connexion with the first words of the next. This feature is called *enjambement* (= 'overstepping'), and is more and more common in Shakespeare's later plays.

Take these lines from *Cymbeline* (1609), iii. 2. 45, &c.—

"Did you but know the city's usuries
And felt them knowingly: the art o' the court,
As hard to leave as keep; whose top to climb
Is certain falling, or so slippery that
The fear 's as bad as falling: the toil o' the war,
A pain that only seems to seek out danger
I' the name of fame and honour", &c.

[1] Kŏnig has reckoned that there are 34 cases of stress-inversion in Shakespeare in the 2nd foot, against about 500 in the 3rd, 400 in the 4th, and 3000 in the 1st.

The sense-pauses are independent of the end-pauses of the verse, and we gain a great variety of effect.

We have the most marked cases of *enjambement* where a line ends (1) with a conjunction, an auxiliary verb, a personal or relative pronoun, or other particle, (2) with a preposition governing a case in the line following. The first class, called 'weak endings', is only frequent, the second, 'light endings', only occurs at all, in Shakespeare's later plays.

More ordinary cases of *enjambement* are the following :—

(1) Where the end-pause of the line comes between subject and predicate.

> The venom of such looks, we fairly hope,
> Have lost their quality (v. 2. 18).

Here the inserted clause after *looks* makes the *enjambement* less marked.

> If that same demon that hath gull'd thee thus
> Should with his lion gait walk the whole world (ii. 2. 12).

Here the weight (or length) of the two clauses softens the *enjambement.*

> this your air of France
> Hath blown that vice in me (iii. 6. 142).

(2) Between predicate and completion (verb and object, infin. and object., auxil. and infin.).

> from her blood raise up
> Issue to me (v. 2. 327).
>
> I by bargain should
> Wear it myself (iv. 7. 163)
>
> The taste whereof God of his mercy give
> You patience to endure (ii. 2. 179).

(3) Clauses and sentences beginning with *than*, *as*, *so*, or *prepositions* regularly begin a line, however close their connexion with the preceding words may be.

§ 4. Extra Syllables.

A further variation on the normal type of blank verse is secured by the introduction of extra syllables—(1) at the end of the line (*i.e.* before the verse-pause); (2) at the beginning of the line (*i.e.* after the verse-pause); (3) before or after the pause within the verse (or *cæsura*) or a break in the dialogue; (4) in other places. This last only became frequent in the later plays.

(1.) The addition of an unstressed syllable at the end of the line ("double-ending") is the most frequent of all deviations from the original type of blank verse: *e.g.*

> You would' | desire' | the king' | were made' | a prél | ate (i. 1. 40).

Occasionally *two* extra syllables are added.

Often, however, where there appear to be two extra syllables, one was slurred in pronunciation:

The sweet' | ness of | affi' | ance Show' | men dut' | iful (ii. 2. 127).
That nev' | er may' | ill of' | fice or' | fell jeal' | ousy (v. 2. 342).

The middle syllable of *dutiful*, *jealousy* was slurred. See Append. III. § 1. iii. (*b*).

(2.) At the beginning of the line.

God a mer' | cy old' | heart! thou' | speak'st cheer' | fully' (iv. 1. 34).
That shall fly' | with them' | for man' | y a thou' | sand wi'dows (i. 2. 284).

(It is possible that the words *that shall* were pronounced *that's*. Cp. *I'se=I shall*, *Lear*, iv. 6. 246; *thou's*, *Romeo and Juliet*, i. 3. 9. For the extra syllable in the 4th four, see (4) below.

A difficult case is iii. 5. 24, which might be considered a six-stressed line. Probably, however, it should be scanned

Upon our hou' | ses thatch' | whiles' a | more fros' | ty peo'ple

and the redundant syllables of the first foot explained by the aphæresis of *upon* (*'pon*). Possibly the reading is wrong.

(3.) An extra unstressed syllable is often found before a pause within the verse:

Crouch' for | employ'*ment* || But par' | don gen' | tles all' (i. P. 8).
Be soon' | collect'*ed* || and all' | things thought' | upon' (i. 2. 305).

(Here, probably, we have the common contraction of *-ed* after *t*.)

My Lord' | of Cam'bridge || and' my | kind lord' | of Ma'sham (ii. 2. 13).
Than' is | your ma'jesty || There 's not', | I think', | a sub'ject (ii. 2. 26).

For *majesty*[1] see App. III. § 1, iii. (*b*).

Shall not' | be winked' at || How' shall | we stretch' | our eye' (ii. 2. 55).
Out' of | appear'ance || I do' | confess' | my fault' (ii. 2. 76).
These Eng' | lish mon'sters || My Lord' | of Cam' | bridge here' (ii. 2. 85).
Will soon' | be le'vied || He'rald, | hold now' | thy la'bour (iv. 3. 121).
Of France' | and Eng'land || whose ve' | ry shores' | look pale' (v. 2. 329).

So where the pause is after the third foot:

To hin' | der our' | begin'nings || We doubt' | not now' (ii. 2. 187).
Or break' | it all' | to pie'ces: || or there' | we 'll sit' (i. 2. 225)

(4.) An extra syllable is sometimes found in other places:

Come' to | one mark' | as man' | y ways meet' | in one town' (i. 2. 208).

The *-y* of *many* was probably almost a consonant here, and *one town* little more than *a town*:

Trail'st' thou | the puis' | sant pike'? | E'en so' | what are you'? (iv. 1. 40).

(Possibly an Alexandrine. See B. § 1. below.)

[1] A dot under a vowel signifies that the vowel was slurred or suppressed in pronunciation.

Join'd' with | an en'e | my proclaim'd' | and from' | his cóffers (ii. 2. 168)
That in` | the field' | lie slain' | Of prin'ces | in this num'ber (iv. 8. 71).

The *-es* of *princes* was probably suppressed. Cp. *highness'*, i. 2. 36, &c., and *benevolences*, *Richard II.*, ii. 1. 250.

§ 5. **Omission of Syllables.**

Sometimes an unstressed syllable is omitted from the verse. This happens especially after a pause, therefore chiefly in the 1st, 3rd, and 4th feet. But it hardly became a regular type.

(1st foot):

Then' | you are` | a bett' | er than` | the king' (iv. 1. 43: if verse).

(3rd foot):

Why so' | didst thou' | Seem' | they grave' | and learn'ed (ii. 2. 128).

This (like all other irregularities) is commonest after a change of speakers (the most marked of all dramatic pauses).

B. Less Usual Variations of Blank Verse

These consist either in (1) *Extra stresses* producing lines of six or seven instead of the normal five feet. (2) *Omission of stresses*, producing lines of four feet or less.

§ 1. **Extra stresses.**

One of the commonest mistakes of young students in regard to Shakespeare's prosody is to take lines as Alexandrines or six-stressed lines which are not so. The mistake arises from ignoring Shakespeare's habit of slurring certain syllables.

The following line might be taken as bearing six stresses. Thus—

Join'd' with | an en' | emy` | proclaim'd' | and from` | his cof' | fers (ii. 2. 168).

But see A. § 4 (4) above.

Neither must one treat as an Alexandrine

It is now two o'clock but, let me see, by ten (iii. 7. 145).

It is is monosyllabic=*it's*, and *two o'clock* is slurred:

It 's now' | two o'clock,' | but let` | me see' | by ten'. |

However, after all such deductions there remain a certain number of six-stressed lines. They commonly have a decided pause after the third foot. Rarely the pause is after the fourth, or there is no pause, as in v. 1. 80 (Pistol).

The most natural case is that when the pause is strongest, *i.e.* when the line is divided between two speakers. So—

Scroop. So did' | you me' | my liege'‖.
Grey. And I' | my roy' | al sov'ereign (ii. 2. 64).

West. That do' | no work' | to-day.' |
K. Henry. What's he' | that wish' | es so'? (iv. 3. 18).

In the last case the king's words are uttered probably in a hurry of impatience, and the undue length of the line is not remarked.

The same explanation may be given in the next cases.

For' the | best hope' | I have.'‖ O do' | not wish' | one more'! (iv. 3. 33).
So man' | y hor' | rid ghosts'‖ O now' | who' will | behold' (iv. P. 28).

The line iv. P. 22 may be scanned otherwise, but it seems better to consider it as six-stressed.

So te' | diously' | away' ‖ The poor' | condem' | ned Eng'lish.

Possible examples of six-stressed lines are iii. 5. 24 and iv. 8. 74. It seems better, however, to treat them as in A. § 4 (2) and A. § 4 (4).

The most noticeable use of Alexandrines in our play is as mock-heroic verse. They are a regular feature of Pistol's style, *i.e.* ii. 1. 57, 117; ii. 3. 5; iii. 2. 5, 22; iii. 6. 46; iv. 1. 50; v. 1. 80. Shakespeare had already associated them with Pistol in *2 Henry IV.* See there ii. 4. 198, 211, 213.

§ 2. Omission of Stresses.

Occasionally one of the five stresses is omitted, likewise in consequence of a strong pause.

In the third foot of v. 2. 326, we may say that a stressed syllable alone is wanting, as the *n* in *upon* will almost give a *short* syllable.

And there' | upon' | | give' me | your daugh'ter.

Short lines.—We do, however, undoubtedly find in all Shakespeare's plays among the normal five-stress lines short or fragmentary verses of from one to four feet. Those of one foot are often rather to be regarded as extra-metrical, those of four feet are very rare. Except in the later plays these short verses are habitually marked off from the normal verses in which they occur by decided *pauses* or breaks in the sense. Exceptions to this are found in iv. 1. 215, iv. 5. 4, of our play.

Two classes of short line may be distinguished which we may call the *exclamatory* and the *interrupted* respectively. In the first the brevity of the verse marks the interjectional character of what it expresses, in the second it marks some interruption in the current of speech, whether due to the intervention of some other person or to something in the mind of the speaker himself.

(1) *Exclamatory.*

(a) *Matter-of-fact remarks, orders, questions-of-fact, &c.* (detached from the ordinary verse as more prosaic, just as formal documents, letters, &c. are commonly in *prose*): as—

It is (four o'clock) (i. 1. 94).
Go to (ii. 1. 71).
Give me thy hand (ii. 1. 103).
Where is the king? (iv. 3. 1).
Give the word through (iv. 6. 38).

(b) *Exclamations* (detached from the ordinary verse to give them greater force and weight): as—

By faith and honour (iii. 5. 27)
Brass, cur! (iv. 4. 18).
Amen! (v. 2. 335, 347).

(c) *Addresses or appeals.*

Sir (ii. 2. 47).

(2) *Interrupted.*

(a) *Interruption by another speaker.*

Imploring pardon.
Glouc. My liege! (iv. 1. 289).

Here the king on his knees is interrupted by the summons to battle.

Which is his only (iv. 8. 109).

Here Fluellen breaks in with a question.

(The example—

That God fought for us (iv. 8. 113)

is not really the case of a short verse. The king is again interrupted by Fluellen, but in this case he does not hear or he ignores the interruption and goes on to complete his own line—"Do we all holy rites".)

A further case of interruption arises where the interrupting speaker disregards the words just spoken, starts a thought of his own, or addresses a new person. In iii. 5. 10, iv. 2. 60, the second speaker seems so carried away by impetuosity as to pay scant regard to the Dauphin.

Sometimes in a dialogue where there is no real interruption of thought one speaker ends his speech with a short verse, and the next speaker instead of completing the verse begins a new one. This is especially the case where a difference of rank or standpoint between the two speakers is to be suggested.

Cp. i. 2. 21 (Ely and Canterbury), i. 2. 32 (K. Hen. and Cant.), i. 2. 139 (do.), i. 2. 298 (Exe. and K. Hen.), ii. 2. 47 (K. Hen. and Cam.), ii. 2. 78 (Grey, &c. and K. Hen.), ii. 4. 96 (Fr. King and Exe.), iv. 3. 89 (Mont. and K. Hen.), iv. 3. 130 (York and K. Hen.), iv. 7. 83 (Mont. and K. Hen.), v. 2. 311 (K. Hen. and West.), v. 2. 326 (K. Hen. and Fr. King).

So where Pistol is talking with the Frenchman, iv. 4. 11, 15, 20, 24.

(b) *Self-interruption.*

A half-line in the middle of a speech often closes one topic before the starting of a new train of thought. So perhaps iv. 1. 233. This appears in the mock-heroics of Pistol, iii. 6. 42.

A short line without any pause following may suggest passion or excitement. This is clearly so with the four-stressed line—

Reproach and everlasting shame . . . (iv. 5. 4),

uttered by the Dauphin in the moment of defeat.

So perhaps intensity of feeling is indicated by the short line in the king's soliloquy—

Upon the king! let us, our lives, our souls,
Our debts, our careful wives,
Our children and our sins lay on the king! (iv. 1. 215).

In such cases as these last there is little difference between the use of short-stressed and extra-stressed lines. Either of them suggests some disturbance of thought or feeling.

A short line, like a six-stressed line, lends itself therefore to the parodying of strong emotion, to the *mock-heroic*. In this play short lines no less than Alexandrines are characteristic of Pistol. . Cp. ii. 1. 65, ii. 3. 3, ii. 3. 46, iii. 6. 26, iii. 6. 38, iv. 1. 45, v. 1. 74.

II. RHYME.

§ 1. *To force attention*

(a) *At the end of a scene.*

Most verse-scenes in *Henry V.* are closed with a rhyming couplet, in accordance with the custom which Shakespeare retained to the end, in spite of his gradual abandonment of rhyme for other purposes. The only verse-scenes not closed with rhyme in our play are i. 1., ii. 4., iii. 6., iv. 6., iv. 7. In i. 2 we have two couplets at the close. In iii. 7 a rhymed couplet even closes a scene otherwise entirely in prose.

Similarly the prologues are closed with a rhyming couplet—those to the 1st and 2nd acts by two such couplets.

(The epilogue is a sonnet, and therefore rhymed throughout.)

(b) *At the end of a speech.*

We have examples of this use at the end of the king's speeches, i. 2. 295–6 (the words that follow are purely formal), iii. 3. 43, 44 (where the couplet brings the whole speech to a point), iv. 1. 26, 27, and at the end of the Constable's speech, iv. 2. 36, 37. The couplet at the end of Burgundy's speech, v. 2. 66–67 contains an assonance, if hardly a rhyme.

In i. 2. 287–8, a rhyming couplet closes a mere division of a speech.

Both in (*a*) and (*b*) the effect of the rhyme is to strike the attention of the listener. Sometimes at the end of a scene its use is hardly more than mechanical—it announces the end and nothing more. Often, however, the last words of a scene or a speech contain the gist of the whole, put, as it were, in an epigram, and the rhyme ensures that their purport is not missed. In iv. 2. 36, 37 the couplet emphasizes the vain self-confidence of the French, and so prepares

the minds of the audience to see something of divine retribution in their subsequent overthrow.

(c) *In dialogue.*

Something like this accounts for the example in iv. 2. 13, 14, where the rhymed lines are in the mouths of different speakers—

Ram. What will you have them weep our horses' blood?
How shall we then behold their natural tears?

Enter Messenger.

Mess. The English are embattled, you French peers.

Here the rhyme drives home the contrast between the bragging of the French and the fate which the English were preparing for them.

§ 2. *Lyric or emotional use.*

We have no examples in our play of this use of rhyme except so far as we may see it burlesqued by Pistol, ii. 1. 98, 100, 101; ii. 3. 48, 52; iii. 2. 7, 8, 12, 13.

§ 3. *Popular or proverbial use.* i. 2. 167–8.

III. PROSE.

In Shakespeare's latest plays prose is employed for earnest and elevated discourse. In *Henry V.* we have not arrived quite so far, though we are on the way to it. Here its uses are three:—

(*a*) *For documents, proclamations, &c.* Cp. ii. 2. 145, &c., iii. 6. 111, v. 2. 316, &c.

(*b*) *For the speech of the inferior characters.* Bardolph, Nym, Hostess, Boy (but for two lines of burlesque verse), Fluellen, Gower, Macmorris, Jamy, Court, Bates, Williams, French soldier, all speak prose exclusively. The only exception is Pistol, whose character is reflected by his constant use of mock-heroic verse.

(*c*) *For the speech of the more elevated characters in their lighter or more commonplace moments.*

The French scene between Katharine and Alice (iii. 4.), being pure comedy, is naturally in prose. So the scene in the French camp (iii. 7.) in which we are introduced to the Dauphin and the French lords in their familiar intercourse, with jests and repartees flying fast. In iv 1. Henry in disguise, talking with Pistol, stoops after a little time to prose, although when left alone for a minute (ll. 81, 82) he is the king, and soliloquizes in verse. He talks prose with the soldiers, but when they have left the scene (l. 214) he resumes his natural tone at once and speaks in verse. In iv. 7., talking with Fluellen and Williams, the king speaks in verse till the French heralds have left the scene (l. 112), when almost at once he drops into prose and so continues till the exit of Fluellen, when he addresses his lords in verse.

In v. 2., the courtship scene, when first left alone with Katharine and Alice (l. 98), Henry addresses the princess in verse. Katharine's

reply in broken English at once turns the scene into comedy, and the whole of the courtship is conducted in prose. By this subordination of the scene Shakespeare indicates that we are not to look here for the main interest of the play. Henry is not a Romeo; he was at his greatest on the eve of Agincourt; his marriage is only a consequence, not a climax. In his love-making there is nothing of superhuman passion or poetry: "I speak to thee, plain soldier". And so even after the entrance of the French King and Queen, Burgundy, &c. (l. 267), so long as the conversation turns on Henry's marriage, it is in prose. But from the moment that the interests of the two kingdoms come under consideration (l. 310) the scene (apart from one piece of pure formality) is entirely in verse.

APPENDIX III.

PRONUNCIATION OF WORDS IN SHAKESPEARE SO FAR AS IT AFFECTS THE VERSE.

We have already dealt with the different forms of verse found in our play. Before, however, the young student is able to scan Shakespeare's lines correctly, he must be acquainted with Shakespeare's pronunciation of words, *so far as this affects the part they can play in his verse.*

For example, it is not necessary, in order to scan Shakespeare's lines, to know how Shakespeare pronounced *town* or *but*, because, whatever was the vowel-sound, provided that in *town* it was long and in *but* short, it would not affect the part that those words could play in a line of verse.

But it is necessary to know if Shakespeare pronounced *action, power* as one syllable or two, if he contracted *that is* into *that's*, if he said *port'ent* or *portent'*, &c. &c., because, if we are not acquainted with his practice in such cases, we shall be sure to scan his lines wrongly. We shall scan according to our pronunciation, and not according to his.

We may divide our inquiry under two heads:—

A. Variations of pronunciation as regards the number of syllables in words.

B. Variations of pronunciation as regards the accents of words.

A. Variations of Pronunciation as regards the Number of Syllables in Words.

In Elizabethan speech there was greater variety in pronunciation than is the case at present. Syllables now slurred only in dialect

were suppressed in rapid talk by choice speakers, and others, now always contracted into one (*e.g.* the termination *-tion*), were then sometimes treated as two. Shakespeare often, therefore, had before him the choice of one out of two available pronunciations, and we shall find that many words are treated by him now in one way and now in another, as is convenient at the moment.

If we ask how it can come about that at one time there should be two slightly different pronunciations of the same word, we shall generally find that one of the two is the older pronunciation of the word, and the other has arisen out of it in rapid speech. So *capital* in rapid speech may become *cap'tal*, &c. &c.; and the two forms of the word may for a long time exist side by side and both be intelligible. Perhaps in the end one may prevail exclusively and the other be considered either old-fashioned or vulgar.

Accordingly, a *variation* in pronunciation generally means a *change* in pronunciation; and we shall best classify variations of syllables by taking in order the various circumstances under which the number of syllables in a word is increased or diminished.

A change in the number of syllables in a word may come about in different ways. Sometimes an entire syllable is dropped or inserted; more often two syllables are run into one, or a single one broken up into two. The syllable thus gained or lost is always without accent.

For purposes of clearness I shall take in order:

1. Loss of an unaccented vowel before a consonant in any situation.
2. Loss of an unaccented vowel before *l*, *m*, *n*, *r* + a vowel.
3. Loss of an unaccented vowel before *l*, *m*, *n*, *r* final.
4. Intrusion of a new unaccented vowel through *r*.
5. Loss of a final unaccented vowel before the initial vowel of the next word.
6. Slurring or consonantization of an unaccented vowel before a vowel in the same word.
7. Development of vowel *i* from consonant *i* (*y*) = Fr. *l. mouillé*.
8. Loss of an unaccented vowel following an accented vowel.
9. Contraction of two vowels into one on the loss of an intervening consonant.
10. Loss of a final consonant, causing syllabic lightening.

§ 1. Loss of an unaccented vowel before a consonant.

(i) *At the beginning of a word.* For example, *'gainst = against* (i. 2. 53); *'venge = avenge* (i. 2. 292).

Sometimes even a prefix beginning with a consonant is thus lost, as *'fore = before* (v. P. 12).

In monosyllables the loss of the initial vowel is very common, and we must often assume it when not indicated.

In the verb *to be*, *what 's = what is* (iv. 2. 32); *they 're = they are* (i. 2. 272).

In the verb *to have*, *I 've = I have* (v. 2. 24); *he 'th = he hath* (i. 2. 264).

In pronouns, *let 's = let us* (iv. 5. 11); *before 's = before us* (ii. 2.

57); *defy 's=defy us* (iii. 3. 5); *'t is=it is* (iv. 3. 5); *is 't?=is it?* (iii. 3. 19).

(ii.) *At the end of a word.* The loss of a final vowel before the consonant of the next word hardly occurs except in the word *the.* At the present day, in the North-Midland dialect, we hear *th' lad, th' man*, &c.

Shakespeare resorted greatly to this *apocope* in his later plays; in *Coriolanus*, for example, it occurs 105 times, in almost every case after a vowel. It is sometimes, but not always, represented in the printed text.

In *Henry V.* we have eight instances at least: *i' th' receiving* (i. P. 27); *o' the last* (i. 1. 2); *by th' year* (i. 1. 19); *to th' crown* (i. 1. 88); *to th' lady* (i. 2. 74); *by th' which* (i. 2. 84); *Edward th' Third* (?) (i. 2. 248); *to th' breach* (iii. 2. 1).

(iii.) *Within a word.*

(*a*) *In the inflexional suffix.*

The unaccented *e* of the verb and noun inflexions which we find in Chaucer was in the sixteenth century gradually becoming suppressed (where no sibilant preceded).

(α) *-es* (3rd pers. sing.) *-es* (plur. and gen. sing.). No trace of the former as a separate syllable, except after sibilants, is found in undoubtedly Shakespearian work; a few cases of the latter occur in early plays, but not in *Henry V.*

Here we find the sounded *'s* of the genitive suppressed even after a sibilant in i. 2. 36—"Your highness' claim". Cp. ii. 2. 77.

So also apparently the sounded *s* of the plural in iv. 8. 74, *princes* (?).

(β) *-eth, -est.* Contraction is here practically universal in the later plays.

We have *diest* monosyllabic in iv. 4. 9. In iv. 7. 113 (if verse) *weareth* is dissyllabic.

(γ) *-en.* Shakespeare preserves this old ending of the strong past partic. in the form *well-foughten*, iv. 6. 18, besides *given, stolen*, &c.

(δ) *-ed* (past tense and participle).

Contraction usual except as in Mod. E. after *t* or *d* sound, *e.g. remitted, banded.*

However, Shakespeare had a certain freedom in using the uncontracted form where it was effective or metrically convenient.

Examples for the past tense are rare. In our play only *deposèd* i. 2. 65, *promisèd'st*, iv. 8. 35. Examples for the past participle are rarest where the part. is used with the verb *to have* or *to be*—as part of an active or passive verb, especially in the former case. We have examples of its use passively in *fixèd*, i. 2. 186; *devisèd*, i. 2. 186; *thankèd*, ii. 2. 158; *smoothèd*, ii. 2. 188; *praisèd*, iv. 7. 81; *cudgellèd*, v. 1. 77; *rememberèd*, iv. 3. 59.

The commonest cases of its occurrence are when used adjectivally, especially when used as an attribute. There are at least twenty-one cases of this in our play, *e.g. high-uprearèd*, i. P. 21. There are seven cases of its use as an adj. standing after its noun, with a verb,

or alone, *e.g. crownèd*, ii. 2. 5. Some participles in constant use as adjectives as *damned*, *blessed*, are generally uncontracted. So also the adjectives in *-ed*, *naked*, *wretched*, *ragged*, &c.

(*b*) *Between two accented syllables.*

Words of three syllables with an accent on the first and a secondary accent on the third often suppressed the unaccented middle vowel, wholly or partially. This was commonest when the unaccented vowel was preceded or followed by a liquid or 'vowel-like' (*l*, *m*, *n*, *r*). Such cases are treated below, § 2, § 3.

Other cases in the play are:—*majesty*, i. 1. 71, &c.; but *ma'jesty'*, ii. 4. 76; *capital*, ii. 2. 56, but *ca'pital'*, v. 2. 96; *dutiful*, ii. 2. 127; *citizens*, i. 2. 199; *worried*, i. 2. 219; *busied*, ii. 4. 25; *Gloucester*, iv. 1. 1, &c., but *Glou'cester'*, iv. 1. 291; *Exeter*, iv. 3. 9, iv. 8. 52, but *Ex'eter'*, iv. 3. 53, iv. 7. 172, v. 2. 83; *Salisbury*, iv. 3. 11, iv. 3. 54.

In such cases the syncopated or non-syncopated forms were used (as with *-ed*) according to the exigencies of metre, the long forms usually being found at the end of a line.

With these cases of trisyllabic words I include one original dissyllable, *spirit*, in which the unaccented vowel is generally lost, perhaps partly through the preceding *r*. Cp. ii. 2. 133, iii. 1. 16 (?), iii. 5. 38, iv. 1. 19. So *spiritual*, i. 1. 76; *spiritually*, i. 2. 132. (But *spirited* (trisyl.), iii. 5. 21.) Perhaps *varlet*, iv. 2. 2, is a similar case.

§ 2. **Loss of an unaccented vowel before l, m, n, r, + vowel.**

The liquids or 'vowel-likes' *l*, *m*, *n*, *r*, owing to their nature exercise a special influence over vowels adjacent to them.

A vowel standing before *l*, *m*, *n*, *r*, tends to lose its own character, and all that is left is the obscure vowel sound which is part of the liquid. Thus the *o* in *prison* sinks to the same sound heard before the *n* when we say *is n't it*?

If the liquid is followed by a vowel the vowel-sound which preceded it is lost, as we see at once when we turn *is n't* into *is not*.

Similarly the vowel sound represented by the *o* in *prison* tends to disappear at once when we turn *prison* into *prisoner* (*pris'ner*).

Examples of such loss abound:

Before l—devilish (iii. P. 33); *perilous* (i. P. 22); *heartily* (ii. 2. 159).

Before m—enemy (ii. 2. 168); *ceremony* (iv. 1. 223, 224, 250). But *cer'emòny* (iv. 1. 228, 236, 262).

Before n—opening (i. 2. 16); *gardeners* (ii. 4. 39); *prisoner* (i. 2. 162); *reckoning* (iv. 1. 275); *Anthony* (iv. 8. 89); *ordinance* (iii. P. 26); *business* (i. 2. 303). But in full *pri'soners'* (iv. 6. 37); *or'dinànce* (ii. 4. 83).

Before r: *desperate* (iv. 2. 39), *emperor* (v. P. 38), *general* (v. P. 30), *every* (ii. 4. 89), *natural* (iv. 1. 13), *Salisbury* (iv. 3. 11), *Katharine* (v. 2. 4), *barbarous* (iii. 5. 4), *temporal* (i. 1. 9).

But *sov'ereign'* (i. 2. 97), *gen'eral'* (i. 2. 66), *em'peror'* (i. 2. 76), *his'tory'* (i. 2. 230), *mé'mora'ble* (ii. 4. 53), *ar'morers'* (iv. P. 12), *mea'sur-*

ing' (i. 2. 268), *nat'ural'* (ii. P. 19), *lux'ury'* (iii. 5. 6), *Sal'isbury'* (iv. 3. 54), *Mer'curies'* (ii. P. 7).

The full forms are again chiefly found at the end of a line.

§ 3. Loss of an unaccented vowel before l, m, n, r final.

A stronger case occurs where the vowel-sound before *l*, *m*, *n*, *r* *final* is entirely lost, as when *prison* becomes first *prisn* (as we generally pronounce it) and then *prisn̄*.

We have such cases

Before l—devil (iv. 1. 12, iv. 5. 22). Possibly in this word the *v* was lost (as in *ever*, *over*), and the pronunciation was not *dev'l*, but *de'il*. *Gentl'man* (dissyllabic), iv. 1. 42. *Bristl'* (ii. 3. 5). But *devil* (dissyllabic), ii. 2. 106.

Before m—bosoms (v. 2. 333) (?). But dissyllabic (2 P. 21, &c.).

Before n—heaven (i. 2. 183), *stolen* (iii. 6. 37), *given* (iii. 6. 41, iv. 7. 161), *even*, adv. (ii. 4. 98, 138), perhaps, however, not *ev'n*, but, as often written, *e'en*. On the other hand, as dissyllables, *even*, subs. (iii. 1. 20), adj. (iv. 8. 103), *heaven* (i. P. 2), *given* (i. 1. 10), *taken* (i. 2. 160), *cousin* (i. 2. 4).

Before r—garter (i. 1. 47), *deliver* (ii. 2. 177), *Master* (iv. 8. 88, but in l. 87 dissyllabic), *predecessor* (i. 2. 248), *daughter* (i. 2. 67).

§ 4. Intrusion of a new unaccented Vowel through r.

The obscure vowel-sound which precedes *l*, *m*, *n*, *r* may give birth to a vowel forming a syllable. In the modern line

"By schisms rent asunder"

the vowel heard before the *m* of *schism* counts as a syllable in the verse.

The vowel-like *r* causes the development of a new vowel in *there*, *there=thé-er*, *thé-er* (v. P. 7), *therefore=thé-erfore* (i. 2. 183), *fierce =fié-erce* (ii. 4. 99).

On the other hand *fire* (i. P. 1, i. 2. 131), *sire* (ii. 4. 57), *hours* (i. 1. 156) are monosyllabic, and *fiery* (iv. 1. 237) dissyllabic.

§ 5. Loss of final vowel before initial vowel of the next word.

The final vowel of *the* and *to* was probably often suppressed altogether before an initial vowel, as is indicated by the spellings *th'* (common), and *t'* (occasional), *e.g. th' accomplishment*, i. P. 30; *th' eleventh*, i. 1. 2; *th' offending*, i. 1. 29; *th' ill*, i. 2. 154; *th' other*, iv. 8. 104.

to envelope, i. 1. 30; *to invade*, i. 2. 136; *to appoint*, v. 2. 79. But without loss of the final vowel, *the issue*, v. 2. 12; *the usurper*, i. 2. 78; *to imbar*, i. 2. 94, &c.

Other final vowels rather formed a diphthong with the initial vowel of the next word, as

man' | *y a thou'* | *sand wi'dows* (i. 2. 284).

See § 6 (2).

§ 6. Slurring or consonantization of an unaccented Vowel before a Vowel in the same word or in the next word.

(1) *In the same word.*

An unaccented vowel preceding a vowel in the same word, with secondary accent, often ceases to form a syllable, through consonantization or slurring. Thus *dall'-i-a'nce* becomes *dall'-yance.*

Words in *-cion, -tion, -sion, -cious,* &c., undergo a further change, *c, t, s* combining with the consonantalized *i* to produce the sound *sh* or *zh.* So *incision* becomes *insi-zhon, gracious, gra-shous,* &c.

Shakespeare uses both the full and the contracted forms of these words, but the former by preference. Once again, the long forms occur most frequently at the end of a line.

Examples of contracted forms from this play are *Gallia, marriage, celestial, imperial, Christian, Gordian, allegiance, dalliance, valiant, familiar, conscience, expedience, sufficient, soldier, merriest, signieur, Hyperion, suspicion, legion, incision, fashion* (Fr. *façon*), *action, complexion, chariot, gracious, contagious, licentious, glorious, Elysium, lineal, ocean, gorgeous, followers, following, continual, spirituality, superfluous, worrying, emptying.*

The following forms occur uncontracted:—*impe'rial,' Cris'pian'* (once non-final, iv. 3. 57), *Cris'pian'us, val'iant', con'scie'nce, correc'tion', approba'tion', mil'lion', war'riors', relig'ious', glo'rious', o'cean', fol'lowers'.*

(2) *In the next word, e.g.* iv. 8. 115,

That God' | fought for' | us. Do' | we all ho' | ly rites'.

§ 7. Development of a vowel i, from consonant i (=y) (from the French *l mouillé*).

The opposite process to the last is seen in the word *pavil'ion'*, iv. 1. 27, where the *consonant i*, representing the *mouillé* sound (Fr. *pavillon*), has become a vowel, and forms a syllable.

This is not so with *galliard* (Fr. *gaillarde*), i. 2. 252; *cullions* (O.F. *couillon*), iii. 2. 18; *pavilion'd*, i. 2. 129.

§ 8. Loss of an unaccented vowel following an accented vowel.

Examples:—*puissance*, iii. P. 21; *puissant*, i. 2. 116, &c. by *puissance*, i. P. 25, ii. 2. 190; *Lewis* (monosyl.), i. 2. 76, 77, 88; *royalty*, v. 2. 5; *being*, ii. 2. 116, &c.; *heroical*, ii. 4. 59; *lower*, v. P. 29; *powers*, i. 2. 107, &c.; *fiery*, iv. 1. 237. But in full, *powers*, i. 2. 217; *prayers*, iv. 2. 56; *loyal*, i. 2. 127; *royal*, i. 2. 196; *loyalty*, ii. 2. 5; *royalty*, iii. P. 5.

Probably in iii. 7. 145, *two o'clock*, the *o'* was suppressed or slurred after the long vowel.

§ 9. Contraction of two vowels into one on the loss of an intervening consonant.

In all clear cases the consonant lost is *th* or *v*, and the second vowel is followed by *r* or *n*.

The adv. *even* is monosyllabic in 83 cases out of a hundred, and the frequent spelling *e'en* shows that the *v* was syncopated, not slurred. See § 3 above. So ii. 4. 98, 138. *Even* as adj. (iv. 8. 102) or subs. (iii. 1. 20) is dissyllabic. So *ever*, *never*, *over*, often written *e'er*, *ne'er*, *o'er*; e.g., *e'er*, *ne'er*, iv. 8. 119, *o'er*, i. 2. 203, &c., (but *over*, iv. 6. 24).

The *-th-* is usually lost in *whether* (often written *where*), *whither*, *either*, *rather*, e.g. *either*, iii. P. 31. But *either* as pronoun (ii. 2. 106), adj. (iv. P. 5), is a dissyllable.

Under this head we may class the contractions of the personal pronouns with the verbs, *will*, *would*, *have*, the intervening *w* or *h* being lost. These contractions are often not expressed in writing. *He'th* = *he hath*, i. 2. 264; *I've*, v. 2. 24; *they've*, iv. 2. 56; *I'll*, iv. 3. 6; *we'll*, iii. 3. 56; *you'ld*, i. 1. 42; *they'ld* (probably), i. 2. 91.

So in the word *toward*, monosyl., iv. 1. 284 (but *tóward*, iii. 6. 161).

Lastly, the phrase *God be wi' ye*, through loss of the *w*, becomes *God buy*. In iv. 3. 6, the Folios have *God buy' you*. See note on the line.

§ 10. Loss of a final consonant causing syllabic lightening.

Examples are *wi'* = *with*, iv. 3. 6 (see § 9 above); *o'* = *of*, iv. 7. 162; *i'* = *in*, v. 1. 73. In i. 2. 284 it is possible that *that shall* was shortened to *that s'*, with *ioss* of a syllable. Cp. *thou 'se* = *thou shalt*, *Romeo and Juliet*, i. 3. 9; *I'se* = *I shall*, *Lear*, iv. 6. 246 (in dialect).

B. Variations of Pronunciation in regard to the Accent of Words.

In Shakespeare's time the word-accent was in the main fixed; even Romance words exhibit only few traces of the conflict between Romance and Germanic accentuation which gave variety to the language of Chaucer.

There was still, however, fluctuation (as even now) in the accentuation of *compounds* and *prefix-derivatives* of both Germanic and Romance origin. In the first case the fluctuations arose from the compound or derivative being felt, now as a single word (with accent usually on the *first* syllable), now as a group of words with accent on the most *important*, which was usually not the first. In Romance words fluctuation extended further.

§ 1. Germanic Words.

We have varying stresses, as *heart'-grief*, ii. 2. 27, but (apparently) *heart-string'*, iv. 1. 47; *war-proof'*, iii. 1. 18; *forehand'*, iv. 1. 264, but, compounded with a participle, *fore'-said*, i. 2. 84; *run-aways'* (?), iii. 5. 35; *out'side* (subs.), ii. 4. 37; *to'ward*, iii. 6. 161; but as monosyl., iv. 1. 284; *with'out*, iv. 8. 101; *un'derneath*, i. 1. 60 (?).

§ 2. Romance Words.

In some cases of words derived from Latin Shakespeare retains the original accent, while we have thrown the accent back according to the English accentuation: e.g. *sinister*, ii. 4. 85; *aspect*, iii. 1. 9; *precepts*, iii. 3. 26; *executor* (or *executor*), i. 2. 203. But *exécutor*, iv. 2. 51. The influence of the Latin accent is seen in *pérdurable*, iv. 5. 7; *péremptory*, v. 2. 82. Shakespeare also keeps the original accent in the French words *exploits*, i. 2. 121; *mervailous*, ii. 1. 43.

Occasionally Shakespeare throws the accent back, while in Mod. E. it remains on its original syllable; e.g. *rélapse* (subs.), iv. 3. 107.

APPENDIX IV.

VERBS IN THE SINGULAR FORM WITH PLURAL SUBJECTS IN SHAKESPEARE.

I AGREE with Dr. Abbott as against Mr. Wright in holding that on the evidence of the Ff. and Qq. we are justified in concluding that *a verb in the singular form was very often used by Shakespeare with a plural subject*, and that therefore we should hesitate to treat such cases as misprints and alter the text. I give here the cases occurring in this play (excluding Fluellen's speeches), and adopt Dr. Abbott's classification (247, 333–336).

(*a*) Cases of inflexion in *-s* with two singular nouns as subject—

i. 2. 119, "The blood and courage that renowned him
Runs in your veins".

Here "blood and courage" standing after one article may be considered a singular notion.

iv. P. 2, "When creeping murmur and the poring dark
Fills...".

iv. 5. 5, "Reproach and everlasting shame
Sits...".

Cp. *Richard II.*, ii. 3. 5, where each of the two nouns forming the subject is itself plural. With these I include an inflexion in *-th*—

ii. 2. 9 (Pistol), "And sword and shield...
Doth win...".

(*b*) Cases of inflexion in *-s* where a plural subject follows the verb. Here it may be considered that at the moment of writing the verb, the subject has not been determined in the mind. These cases are very common.

iv. 4. 74, "there *is* none...but boys".

i. 2. 244, "as *is* our wretches". (Qq. "are".)

ii. 4. 1, "Thus *comes* the English".

(Cp. *Richard II.*, iii. 4. 24, "Here *comes* the gardeners". *2 Henry VI.*, ii. 1. 68, "Here *comes* the townsmen".)

(*c*) Cases of inflexion in *-s* with a relative pronoun as subject whose antecedent is plural.

i. 2. 28, "the swords that *makes*...".

ii. 4. 80, "the...glories that...*longs*....".

Cp. *Cymbeline*, ii. 3. 24, "springs...that *lies*" (where the reading "lies" is necessary to the rhyme).

With these I include an inflexion in *-th*.

i. P. 9, "spirits...that *hath* dared" (F. 4. reads "spirit").

(*d*) Cases of inflexion in *-s* when the subject is a plural subs. preceding.

i. 2. 27, "whose wrongs *gives*..." (later Ff. "wrong").

iv. 1. 268, "whose hours the peasant best *advantages*".

Mr. Wright thinks that the intrusion of the sing. obj. "the peasant" tends to make the verb singular. I should think its tendency would be the other way, as a writer naturally desires not to be ambiguous. Possibly, however, in both instances the verbs are influenced by the singular antecedents of "whose", namely "him" and "the peace". See note on iv. 1. 268.

Assuming then that there was a disposition to use the inflexions in *-s* and *-th* with a plural subject, especially in certain connexions (though the sense of grammatical propriety eventually overcame it), and that this disposition was shared by Shakespeare himself, as is proved conclusively by his rhymes, we may now ask if there was any cause to account for these facts? The cause probably lies in the grammatical confusion caused by the influence of one dialect upon another. In M.E. in the Northern dialect the plural of the pres. ind. of the verb had *-s* throughout. We see traces of this in modern Lowland Scotch, *e.g.* in Hogg's song, "When the kye *comes* hame". In the Southern dialect the termination was *-th*. If then a Northerner said, "they comes", and a Southerner, "they hath", Londoners might well grow accustomed to some confusion of forms. This explanation is suggested by Dr. Abbott, § 332.

GLOSSARY.

alarum (iv. 6. 35), an alarm sounded on the trumpet. A variant form of *alarm*, M. E. *alarme*, F. *alarme*, Ital. *all' arme*, to arms! < Lat. *ad illa arma*, to those arms!

ancient (ii. 1. 3, &c.), ensign, standard-bearer. An earlier form of the title was 'Ancient-bearer', the 'ancient' being the standard. The word is a corrupted form of *ensign*, whose M.E. form *enscigne* (from the O.F. *enseigne*, Low Lat. *insigna*, Lat. *insigne*, a standard) became confused with *ancyen*, old, (Low Lat. *antianus*). Then this form in both senses became *ancient* by developing an excrescent *-t*.

antics (iii. 2. 28), grotesque figures, buffoons. Cp. *1 Henry VI.*, iv. 7. 18, "Thou antic Death". From Ital. *antico*, a word applied to grotesque figures in old sculpture, < Lat. *antiquus*, old.

argument (iii. 1. 21; iv. 1. 136), subject of consideration. From O.F. *argument*, < Lat. *argumentum*, a form of proof. In Mod. E. the meaning of the word has diverged further from its Latin sense, though we still speak of the 'argument' of a play, *i.e.* the story or subject of which it treats.

arrant (iii. 6. 58; iv. 7. 131), thorough-paced. A variant of *errant* (cp. *parson* and *person*, *Varsity* and *University*, &c.). *Errant*, from O.F. *errer*, Lat. *iterare*, to travel, first meant 'vagabond' (in which sense Chaucer has *theef errauntz*), and then became a mere intensive of 'rascal', &c. = 'thorough-paced'.

basilisks (v. 2. 17), large cannon. Cp. *1 Henry IV.*, ii. 3. 56—

> "Of basilisks, of cannon, culverin".

These cannon took their name from the fabulous serpent, called a basilisk or cockatrice, whose glance was considered deadly. Cp. *Richard III.*, i. 2. 150, 151—

> "*Glou.* Thine eyes, sweet lady, have infected me.
> *Anne.* Would they were basilisks to strike thee dead!"

The word *basilisk* is from the Gr. *basiliskos*, a serpent with a crest on its head resembling a crown, from *basileus*, a king.

bawcock (iii. 2. 22; iv. 1. 44), fine fellow, beauty. From the French *beau coq*, fine cock, fine bird.

beaver (iv. 2. 44), the face-guard of a helmet—sometimes used for the helmet itself. The beaver sometimes consisted of three overlapping plates of metal, perforated for purposes of sight, which were drawn *up* over the face in battle. On the other hand, the beaver was sometimes let down from above, as is shown by *Hamlet*, i. 2. 230—

> "he wore his beaver up";

and *2 Henry IV.*, iv. 1. 120—

> "their beavers down,
> Their eyes of fire sparkling through sights of steel".

The word was originally *baviere*, from O.F. *bavière*, a child's bib, and so a defence for the lower part of the face, from O.F. *bave*, foam, slaver.

bent (v. 2. 16), direction. The word is derived from the past

part. of the verb *bend* (O. E. *bendan*), as *rent* (a tear) from the past part. of *rend*. These formations may have been influenced by the Norman-French forms, *descend*, verb; *descent*, subs. &c. *Bent*, in archery, means (1) the tension or stretch of the bow, (2) its direction or aim. From (1) comes the sense 'stretch', 'compass', 'tension', in reference to the mind; cp. *Hamlet*, iii. 2. 401—

"they fool me to the top of my bent".

iv. 3. 47—

"everything at bent for England". (So the Ff.)

(2) the sense 'inclination', 'direction', in reference either to the eye (as here), or to the mind, as when we say, 'He has a bent for art'.

beshrew (v. 2. 214), a curse upon; lit. '(I) curse'. Used half-seriously. Cp. *Merchant of Venice*, ii. 6. 52—

"Beshrew me but I love her heartily";

and Chaucer, *Canterbury Tales*, D 844—

"I bishrewe me
But . . .
That I shal make thyn herte for to morne".

The word comes from the M. E. *bischrewen*, *beschrewen*, to curse, formed with the prefix *bi-* or *be-*, from *schrewe*, adj. and subs., wicked, wicked one, from O. E. *scréawa*, a shrew-mouse, reported to have a very venomous bite.

shrewdly (iii. 7. 44, &c.), badly. *Shrewd* originally = accursed, being the past part. of M. E. *schrewen*, to curse. See above.

boulted (ii. 2. 137), sifted. Cp. *Winter's Tale*, iv. 4. 135—

"the fanned snow that's boulted
By the northern blasts".

From O. Fr. *bulter* (now *bluter*), or *buleter*, to sift. *Buleter* stands probably for *bureter*, and, if so, is derived from O. Fr. *bure*, coarse cloth, which was used for sifting. *Boult* is often wrongly spelt *bolt*.

bully (iv. 1. 48), a jolly, dashing fellow. Cp. *Midsummer Night's Dream*, iii. 1. 7, "bully Bottom". Often used as a term of address implying friendly admiration, as in *Merry Wives*, iii. 3. 18, "Bless thee, bully Doctor". Perhaps from Dutch *boel*, a lover; cp. the Ger. *buhle*, a lover.

buxom (iii. 6. 24), brisk, ready. From M. E. *boxom*, *buhsum*, literally 'bow-some', pliable, from O. E. *búgan*, to bow, and *-sum*, suffix, as in *win-some*. From the sense 'pliable', the word came to mean 'good-natured', 'jolly', and so, physically, 'full of life and health', and finally, 'with a comely stoutness'.

career (ii. 1. 116; iii. 3. 23). The word *career* (from O. F. *cariere*, a road, from late Lat. *carraria* (*via*), a carriage-way, from *carrus*, a waggon), seems to have meant at first in English 'a course chosen for galloping a horse at full speed'. 'To pass the careers' would then mean, to gallop a horse over this distance. I doubt, however, if the phrase as used in ii. 1. 116 contains any reference to this sense. *Careers* here = 'wild courses', 'frolics', as *career* in iii. 3. 23 = 'wild course'.

chrisom child (ii. 3. 11, 'christom child'), a child in its first month, or a child that dies in its first month. *Chrisom* is explained in Blount's *Glossographia* (1681) as meaning a white cloth which in Catholic times was set by the minister on the head of a child newly anointed after baptism. [The word is derived through the Lat. *chrisma*, from the Gk. *chrisma*, anointing-oil.] After the custom of anointing had been discontinued, the *chrisom*, or white cloth, was still put on the child in token of its baptism, and in this the child was shrouded if it died within a month of being baptized. The child thus

buried in its baptismal cloth was then itself called a *chrisom*.

complement (ii. 2. 134), the final touch to the man, his outward finish. Cp. A. Day, *English Secretarie* (1586), "One whose birth, education, or other complements...", and *Merry Wives*, iv. 2. 5, "Not only... in the simple office of love, but in all the accoutrement, complement, and ceremony of it". From Lat. *complementum*, 'that which completes', from *complere*, to fill.

corantos (iii. 5. 33), running dances, gallops. From French *courante* or Ital. *coranta*, both in the same sense. From Lat. *currentem*, pres. participle of *curro*, I run.

coxcomb (v. 1. 38), head. From 'cock's comb'. The word means (1) a fool's cap, a cap with a cock's crest; (2) jocularly, the head; (3) as we use it, a fool, a vain fellow.

cue (iii. 6. 115), a stage expression, meaning the last words of one actor's speech which are the signal for the next actor to join in. The word is commonly derived from the Fr. *queue*, a tail, but French actors seem never to have used *queue*, but always *réplique*, in the sense of *cue*. Some have derived *cue* from the letter Q which they suppose to have been used in playbooks for Lat. *Quando*, 'when', but this is not supported by evidence. We must leave the origin of the word unexplained.

curtle-axe (iv. 2. 21), a cutlass or short sword. A perversion of *cutlass*, which is from Fr. *coutelas*, a cutlass, an augmentative of O.F. *coutel*, a knife (giving the Mod. F. *couteau*), earlier *cultel*, from Lat. acc. *cultellum*, a knife, dim. of *culter*, a knife. The form *curtle-axe* is due to the popular tendency to find a native sense in foreign words, the tendency which turns *asparagus* into 'sparrow-grass' and *asphalte* into 'ash-felt'.

dear (ii. 2. 181, &c.), grievous, heartfelt. Cp. *King John*, i. 1. 257—

"Thou art the issue of my dear offence".

Richard II., i. 3. 151—

"thy dear exile".

2 Henry IV., iv. 5. 141—

"this dear and deep rebuke".

Hamlet, i. 2. 182—

"my dearest foe".

Dear in this sense is derived (according to Murray) from the O.E. *déor*, hard, grievous, although it was probably associated in the minds of Elizabethan writers with *dear*, O.E. *déore*, precious. The meanings of the two words meet in the sense 'heartfelt'.

dout (iv. 2. 11), put out. From *do out*. Compare *doff* = 'do off', *don* = 'do on', *dup* = 'do up'. *Hamlet*, iv. 5. 52, 53—

"Then up he rose and donn'd his clothes
And dupp'd the chamber-door".

dress (iv. 1. 10), prepare. Cp. Chaucer, *Man of Lawes Tale*, B 265—

"Custance . . .
dresseth hir to wende" (prepareth herself to go).

From Fr. *dresser*, to direct, prepare, from Low Lat. *drictiare*, *dirictiare* (to direct) from Lat. *directus*, straight.

addrest (iii. 3. 58) in readiness. From Fr. *adresser*, to direct, Low Lat. *addrictiare* (*ad* = towards). See above.

eche (iii. P. 35), eke. Both *eche* and *eke* are from O.E. *écan*, to increase (connected with the Lat. *augere*, to increase). The relation between the forms *eche* and *eke* is the same as between 'church' and 'kirk', 'ache' (as sounded in *Tempest*, i. 2. 376) and 'ache' (sounded 'ake'). In each case the first form represents the southern, and the second form the northern dialect.

erst (v. i. 48), formerly, O. E. *ærest*, soonest, superl. of *ær*, soon (corresponding to the Ger. *eher*, before). From *ær* come the forms *ere*, *or*, before (see iv. 1. 275, *n.*), and the compound *early*.

farced (iv. 1. 247), stuffed, < Fr. *farcir*, Lat. *farcire*, to stuff. Hence come the modern *farce*, properly jests introduced into a play, and *forcemeat* (= 'farce-meat'), stuffing.

gage (iv. 1. 199; iv. 7. 114), a pledge to fight. From O.F. *gage*, verbal subs. of *gager*, to wager, from Low Lat. *wadiare* (which gives also earlier French forms, *wager*, *wage*, whence come the English *wager*, *wage*). The Low Lat. *wadiare* is formed from a subs. *wadium*, a pledge, and this from a Germanic word *wadi* = O.E. *wed*, a pledge, and akin to the Lat. *vas*, *vadis*, a pledge.

galliard (i. 1. 252), a lively dance, "with lofty turnes and capriols in the ayre" (Sir J. Davies, *Orchestra*). From Fr. *gaillarde*, lively, merry.

gamester (iii. 6. 104), player. The suffix *-ster* (O.E. *-estre*) originally denoted a feminine agent. Thus O.E. *bæcere*, baker, had a feminine *bæcestre*, a female baker. (The form survives in the surname, 'Baxter'.) This feminine force remains in *spinster*. But *-ster* lost its exclusively feminine force, and was added to stems (as here in *gamester*) merely as a sign of the agent.

gimmal (iv. 2. 49), double, or consisting of double rings. A bye-form of *gimmal* is *Gemow* or *Gimmew*. A 'Gemow ring' was one "with two or more linkes" (Minsheu), and 'gimmews' were "joynts of a spur" (Howell's *Lexicon Tetraglotton*). This was corrupted into *gimmers*, a word used in old Cambridge appraising books for 'hinges'. Mr. Wright infers that a *gimmal bit* is a bit in two portions, which work together like the hinges of a door or the two parts of a gimmal ring. We may compare with the spelling *lymoid* of the Ff., *King Edward III.*, ii. 2, "Nor lay aside their jacks of gymold mail". *Gemow* and *gimmal* correspond to the F. *gemeau*, *gemelle*, masc. and fem. forms = 'twin', from Lat. *gemellus*, a twin.

gloze (i. 2. 40), paraphrase, interpret. The word commonly implies falsehood or flattery. Cp. *Richard II.*, ii. 1. 10—

"they whom youth and ease have taught to glose".

From M. E. *glosen*, to make 'glosses', interpret, < M. E. and O.F. *glose*, a gloss, paraphrase of a word or passage, < Lat. *glossa*, a word needing explanation, < Gk. *glossa*, which = (1) the tongue, (2) a language, (3) a word needing explanation.

groat (v. 1. 52), a fourpenny piece. From M.E. *grote*, M. Low Ger. *grote*, a coin of Bremen, so called because larger than other coins used there, the word meaning properly 'great'. (Cp. Dutch, *groot*, great; cognate with E. *great*.)

haggled o'er (iv. 6. 10), hacked about. *Haggle* is a weakened form of *hackle*, frequentative of *hack*, (O.E. *haccian*, to hack.) We now use 'haggle' in the sense of 'chaffering' over a bargain. For Shakespeare's use Richardson quotes Wood's *Fasti Oxonienses*, i. 183—

"they abused him to his face, and with their knives would cut and haggle his gown".

hilding (iv. 2. 29), mean, contemptible. Cp. *2 Henry IV.*, i. 1. 57—

"He was some hilding fellow that had stolen The horse he rode on".

The word is more commonly in Shakespeare a subs. = 'a menial',

used of both sexes. The derivation is uncertain.

humour (ii. 1. 48, &c.). The word is derived from O.F. *humor*, Lat. acc. *humorem*, moisture. Four 'humours' were thought in the Middle Ages to cause the four temperaments, viz.: choleric, melancholic, phlegmatic, and sanguine. If one humour was in excess, a man became 'humorous', *i.e.* odd, whimsical. So a man's 'humours' were his whims or individual peculiarities. Shakespeare by means of Nym ridicules a fashion of his day for using the word *humour* on all occasions. Jonson, in the induction to his play, *Every Man out of his Humour*, says he introduces the subject,—

"To give these ignorant, well-spoken days
Some taste of their abuse of this word, humour".

See also *Merry Wives of Windsor*, ii. 1. 132, &c.

imp (iv. 1. 45), a shoot of a tree, scion. Shakespeare puts the word only into the mouth of comic characters. Pistol applies it again to Henry in *2 Henry IV.*, v. 5. 46, "royal imp of fame". Now used only as 'offspring of evil', 'demon'. O. E. and M. E. *impe*, a graft on a tree, O. F. *impe* (according to Skeat, from Low Lat. *impotus*, a graft). Shakespeare uses the verb *imp*, to graft='to supply with fresh feathers', in *Richard II.*, ii. 1. 292—

"Imp out our drooping country's broken wing".

it (v. 2. 40), **his** (i. 1. 36, &c.)='its'. The old possessive of *it* (O. E. *hit*) was *his*, which was therefore as much a neuter as a masculine form. This is the form most usual in Shakespeare and in our Bible, as translated in 1611. In Shakespeare's time two other forms of the possessive case neuter were in use, viz., *it* and *its*. For *it* as possessive, cp. *Tempest*, ii. 1. 163, "of it own kind"; *Hamlet*, i. 2. 216, "it lifted up it head"; and *Leviticus*, xxv. 5, originally, "of it owne accord", where the form 'its' has since crept into the place of 'it'. The possessive *its* occurs only ten times in Shakespeare (spelt in the Ff. '*it's*'). It does not occur in the Bible of 1611.

jutty (iii. 1. 13), jut out beyond. The verb is taken from the subs. *jutty*, an alteration of *jetty*>O.F. *jettée*, a cast or throw ("also a jetty or jutty", Cotgrave, 1611, *i.e.* 'a pier thrown out into the sea'), < O. F. *jetter*, to throw (Mod. F. *jeter*), < Lat. *jactare*, to throw.

kecksies (v. 2. 52), hemlocks. The word is also used in a more general sense. Mr. Wright quotes from Holland's *Pliny* (xviii. 7), 'a kex or hollow stem'. It would seem that 'kecksies' ought to be written 'keckses' (or 'kexes'), which, according to Skeat, is itself a double plural from 'keck', a word derived from the Welsh.

kern (iii. 7. 49), a light-armed native Irish soldier, a heavy-armed man being called a *gallowglass*. Cp. *Macbeth*, i. 2. 12—

"the western isles
Of kerns and gallowglasses",

and *2 Henry VI.*, iii. 1. 367, "shag-headed kern". The natives of Ireland were at this time barbarians. *Kern* comes from a Gaelic word for 'soldier'.

lavolta (iii. 5. 33), a dance somewhat resembling the modern waltz, mentioned again in *Troilus and Cressida*, iv. 4. 88—

"I cannot sing
Nor heel the high lavolt".

The word is the Italian *la volta*, 'the whirl'. *Volta* is < Lat. *voluta*, perf. part. of *volvo*, I roll. (From the O. F. *volte*, the corresponding form to the Ital. *volta*, comes the E. *vault*, an arched chamber.)

lazars (i. 1. 15), poor people afflicted with leprosy or other loathsome diseases. The word came into English from the Church Latin *lazari*, lepers, who were so called from Lazarus in the Gospel.

leas (v. 2. 44), used elsewhere by Shakespeare only in *Tempest*, iv. 1. 60, "rich leas of wheat, rye, ...", and *Timon*, iv. 3. 193, "plough-torn leas": in both cases, as here = "fields of arable land". So *Piers Plowman*, B. vii. 5, "eryen (=plough) his leyes". The word seems originally to have meant 'fallow land'—cp. *Promptorium Parvulorum*, "*lay*, londe not telyd" (tilled)—though we have come to restrict it to 'pasture'. From O. E. *léah*.

liege (ii. 4. 26) sovereign. From M. E. *lige*, *liege*, O. F. *lige*, *liege*, from Old High Ger. *ledic*, free to go, free. *Liege* was used in the Middle Ages (as here) of the 'liege-lord', and also of his 'free companions'. In the latter use, however, the word changed in meaning, perhaps through being popularly connected with Lat. *ligare*, to bind. So we speak of 'Her Majesty's faithful *lieges*', (= subjects).

maw (ii. 1. 42), stomach. M. E. *mawe*, < O. E. *maga*, cognate with Ger. *magen*, stomach.

methinks (ii. 2. 141). In this expression *thinks* represents the O. E. *thyncth*, seems, (Mod. Ger. *dünkt*), not *thencth*, thinks, (Mod. Ger. *denkt*), and *me* is in the dative. So 'methinks' = 'it seems to me'.

morris-dance (iv. 4. 25). According to Douce (*Illustrations of Shakespeare*, Dissertation iii.) the morris or morisco-dance was introduced by the Moors into Spain. It reached England about the time of Henry VII. In its English form it seems to have been a dance in which the performer had his face blackened and had bells attached to different parts of his person. It became connected with the May Games in which figured Robin Hood, Maid Marion, Friar Tuck, Little John, the Fool, the Piper, the Dragon, and the Hobby-horse, and seems latterly to have taken place chiefly at Whitsuntide. Cp. the reference to the morris-dancer in *2 Henry VI.*, iii. 1. 364—

> "I have seen
> Him caper upright like a wild Morisco
> Shaking the bloody darts as he his bells".

Morris < O. F. *moresque* = Span. *morisco*, both from late Lat. *Moriscus*, Moorish < Lat. *Maurus*, a Moor.

nice, nicely (i. 2. 15; v. 2. 94; v. 2. 256). From Lat. *nescium*, ignorant, came O. F. *nice*, simple. Hence M. E. *nice*, meaning 1, simple; 2, (as here) fastidious, scrupulous, precise; 3, (as usually in Mod. E.) pleasing.

nook-shotten (iii. 5. 14), apparently = full of corners, in allusion to the ins and outs of the English coastline. The word is found in modern English dialects. *Nook* is from M. E. *nok*, a corner. As *shotten* is only another form of the past part. *shot*, we may compare the expression *bloodshot*.

odds (ii. 4. 129; iv. 3. 5), subs. sing., inequality, strife. The subs. *odds* is formed from the adj. *odd*, from Icel. *oddi*, a triangle, odd number, connected with O. E. *ord*, point of a sword, and Ger. *ort* (a point), place.

(honour)-**owing** (iv. 6. 9), possessing. The verb *owe*, meaning (1) to possess, (2) to be bound to pay (its only meaning in late Mod. E.), comes from M. E. pres. inf. *owen*, *awen* (used in the same senses), which comes from O. E. *ágan*, to possess. From *áhte*, the past tense of *ágan* = 'I possessed',

comes our *ought*, I am bound (of moral obligation); from *ágen*, its past part., come our adj. *own* (corresponding to Ger. *eigen*), and the new verb *own*, to have as one's own, to possess.

peevish (iii. 7. 123), childishly wayward (?). Cp. *Richard III.*, iv. 2. 100—

"When Richmond was a little peevish boy",

and *Julius Cæsar*, v. 1. 61, "a peevish schoolboy". In *Piers Plowman*, C. ix. 151, 'peyuesshe shrewe', the word seems to have something like its modern meaning.

pioners (iii. 2. 78), pioneers. From F. *pionnier*, O. F. *peonier*, a pioneer; an extension of F. *pion*, O.F. *peon*, a foot-soldier, from Low Lat. *pedonem*, acc. of *pedo*, a foot-soldier, formed from the stem of *pes*, a foot. From O. F. *peon*, which had another form, *paon*, comes our *pawn*, a piece at chess, and hence *pawn*, *impawn*, to pledge.

(even)-**pleach'd**, evenly-interwoven. Cp. *Much Ado*, iii. 1. 7, "Steal into the pleached bower". *Pleach*, M.E. *plechen*, comes from the O.F. *plessier*, to 'plait young branches', &c., which is derived from Lat. *plectere*, to weave.

rest (ii. 1. 15), undertaking. According to Nares' *Glossary*, a phrase from a game at cards called Primero. By *rest* was meant the cards on which you stood to win (as in the modern game Nap). 'To set up one's rest' was to complete one's hand of cards, and stand on it; so, metaphorically, 'to set up one's rest to do anything' meant to take upon one to do it. Cp. *Comedy of Errors*, iv. 3. 27, "he that sets up his rest to do more exploits with his mace than a morris-pike".

roping (iii. 5. 23), down-**roping** (iv. 2. 48), running down slowly in a glutinous thread or stream. The word, according to Skeat, comes from O.E. *rápe*, a rope. Cp. Skelton, *Elynour Rumming*—

"Her lewde lippes twayne,
They slaver, men sayne,
Like a ropy rayne,
A gummy glayre".

('Glayre', lit. = 'white of egg'.)

sad (iv. 1. 285), grave. A common meaning in Shakespeare. Cp. *Much Ado*, i. 3. 62, 'in sad conference'. From O.E. *sæd*, sated; cognate with Lat. *satis*, enough.

scambling (pres. part. i. 1. 4; subs. v. 2. 196), scrambling. The form *scramble* is not found in Shakespeare. The words seem not to be connected etymologically.

scauld (v. 1. 5), scabby, scurvy. Formed from *scall*, a scab on the skin, from Icel. *skalli*, a bald head. In *Antony and Cleopatra*, v. 2. 215, we have "scald rhymers".

scions (iii. 5. 7), shoots, cuttings (of trees). The spelling of F. 1, *syens*, is truer to the etymology, M.E. *sioun*, O.F. *sion* (which has become in Mod. F. *scion*, just as the O.F. *sier* has become in Mod. F. *scier*, to saw). The Latin original of *sier*, *sion*, is *secare*, to cut.

sconce (iii. 5. 68), a small fort. The word is also applied to a helmet, or the head itself (cp. *Comedy of Errors*, i. 2. 79—"I shall break that merry sconce of yours"), or to a lantern. Probably from O. F. *esconse*, hiding-place, lantern, Lat. *absconsa*, irregular past part. of *abscondo*, I hide. From O.F. *esconse* was formed *esconser*, to cover, (our 'ensconce').

self (i. 1. 1), same. Like O.E. *sylf*, *self* in Shakespeare meant both *self* and *same*. Cp. *Lear*, i. 1. 71—

"I am made
Of that self metal that my sister is".

So in Ger. *selber*, *selbst*, self, *derselbe*, the same.

sennet (v. 2. 352), *stage-dir.* (F. 1. *senet*, other Ff. *sonet*). A *sennet* appears to have been a particular set of notes on a trumpet or cornet which marked the entrance or exit of a procession, and is different from a *flourish*, for in Dekker's *Satiromastix* (1602) ...we have "Trumpets sound a flourish, and then a sennet" (Mr. Wright). Cp. G. Markham, *Souldiers Accidence* (1625), "Other Soundings there are; ..a *Senet* for State". The word appears as "Sonnet" in Marlowe's *Doctor Faustus*, and it takes other forms elsewhere. Its etymology is uncertain.

shales (iv. 2. 18), shells. *Shales* and *scales* (of a fish) both come from the O. E. *scealu*, a shell, scale, as *shoal* and *school* from O. E. *scólu*, &c. The forms in *sh* belong properly to the southern, those in *sc* to the northern dialect of M. E.

shog (ii. 1. 38; ii. 3. 43), move off. Nares considers *shog*, M. E. *shoggen*, the same word as *jog*, M. E. *ioggen*. Steevens quotes other instances of *shog off* from Beaumont and Fletcher.

sirrah (iv. 7. 134), sir (used to inferiors). According to Skeat, from Icel. *sírra*, sirrah, a term of contempt, originally used in a respectful sense, from O. F. *sire* (which gives E. *sir*), a weakened form of *senre* from Lat. *senior*, older. The Lat. acc. *seniorem*, gives the Fr. *seigneur*, Ital. *signor*, &c.

skirr (iv. 7. 55), scurry, hurry. Mr. Wright quotes from Hall's *Chronicle* (ed. 1809, p. 415), "your ...aduersaries...will flee ronne & skyr out of the felde". Cp. *Macbeth*, v. 3. 35, "skirr the country round".

spirt (iii. 5. 8), sprout, germinate. In modern English only used of liquids. But the word, often spelt *spurt*, is a metathesis of *sprout*, from M. E. *sprūten* or *sprutten*, to sprout, O. E. *spryttan*, to cause to sprout.

spital (ii. 1. 65; v. 1. 73), hospital. M. E. *spitel* from O. F. *ospital*, *hospital* (for the loss of the first syllable, cp. *sport* from *disport*, *spite* from *despite*), < Low Lat. *hospitale*, a large house, formed from Lat. *hospitalia*, apartments for strangers, < *hospes*, a host or guest.

strossers (iii. 7. 50), trowsers. The word *strossers* is found elsewhere, as in Dekker's *Gul's Hornbook*, "the Italian's close strosser". Perhaps *strossers* is for 'trossers', and this, a variant of our word 'trowsers' which comes (with the final *r* wrongly inserted) from M. E. *trouses*, Fr. *trousses*, breeches, plural of *trousse*, a bundle or case (which gives us *truss*, *trousseau*), from O. F. *trusser*, to pack, Low Lat. **tortiare*, to twist, from Lat. past part. *tortus*, twisted.

sworn brothers (ii. 1. 11). In *Richard II.*, v. 1. 20, the phrase is used metaphorically—

> "I am sworn brother, sweet,
> To grim Necessity"

Whalley thus accounts for the phrase—"In the time of adventure, it was usual for two Chiefs to bind themselves to share in each other's fortune, and divide their acquisitions between them. So in the Conqueror's expedition, Robert de Oily and Roger de Ivery were *fratres jurati*: and Robert gave one of the honours he received to his *sworn brother*, Roger".

tucket (iii. 6. 106, *stage-dir.*), a trumpet signal which "commands nothing but marching after the leader" (Markham). The word is from the Ital. *toccata*, a preliminary flourish on any musical instrument.

varlet (iv. 2. 2), page, groom. From O.F. *varlet*, a groom, youth, candidate for knighthood, for *vaslet*, < Low Lat. *vassalettus*, a dim. of Low Lat. *vassallus* (whence *vassal*), an extended form of Low Lat. *vassus*, a servant, formed from a Celtic word corresponding to the Breton *gwaz*, a servant. The form *varlet* became in later Fr. *valet*. The history of *varlet* (now used only in the sense 'despicable person') shows how a word may rise and fall in moral significance.

vasty (i. P. 12; ii. 2. 123; ii. 4. 105), vast. This form of the word is frequent in Shakespeare. Cp. *1 Henry IV.*, iii. 1. 52—"I can call spirits from the vasty deep". *Vasty* is probably a formation from *vast* used as a substantive (cp. *heady*, i. 1. 34; *womby*, ii. 4. 124), Lat. *vastus*, vast.

vaward (iv. 3. 130), vanguard. Used metaphorically in *Midsummer Night's Dream*, iv. 1, 110, "the vaward of the day". The word is a form of *vanward*, M.E. *vantwarde* < O. F. *avant-warde*, later *avant-garde*, the vanguard of an army. The F. *avant*, before, comes from Lat. *ab*, from, *ante*, before; the O.F. *warde*, from a German word, cognate with the O.E. *weard*, a defender, and its derivative, the modern E. *ward*. The O.F. *warde* became *garde* in accordance with the law by which initial *w* in words borrowed from the German regularly became *gu* and *g* in French. Cp. Glossary, *gage*.

void (iv. 7. 53), to leave empty. Cp. Chaucer, *Clerkes Tale* (E 806):

"Be strong of herte, and voyde anon hir place".

From M E. *voiden*, to empty, *voide*, adj., empty, O. F. *vuide* (giving Mod. F. *vide*). Apparently not from Lat. *viduus*, but from late L.* *vocitum*, connected with Lat. *vacuus*, empty. (See Mayhew and Skeat's *Dict. of M. E.*)

whiffler (v. P. 12). *Whiffler*, in senses (1) and (2) apparently from *whiffle*, to blow in gusts like the wind, seems to have been used in three different senses: (1) a fickle, trifling person; (2) a player on the fife (perhaps also on other instruments); (3) one who heads a procession to clear the way, in which sense it is metaphorically used here. As an example of the *second* meaning, which seems least well supported, cp. Cooper's *Annals of Cambridge*, iii. 82, where a set of verses describing James I.'s visits to Oxford and Cambridge in 1615 contains the lines—

"Oxford had good Comedies, but not such benefactours,
For Cambridge Byshopps whiflers had (*i.e.* had bishops as whifflers) and Preachers for their actors".

The bishops and preachers of Cambridge are contrasted with the whifflers and actors of Oxford. Cooper explains 'whiflers' here as 'players on the flute': at any rate, musicians of some sort are meant. The *third* meaning may be derived from the second, as Douce suggests, or from some weapon brandished or waved by 'whifflers' for clearing the way. The 'whifflers' who headed the processions of the corporation of Norwich (Forby, *Vocabulary of East Anglia*), bore "swords of lath or latten, which they keep in perpetual motion", and Mr. Wright quotes from Way's *Promptorium Parvulorum*, p. 26, "Wyfle, wepene, ... Bipennis". (*Bipennis* = axe.) The word is discussed in Nares' *Glossary*, and by various correspondents in *Notes and Queries*, series iv., vol. xii.

whiles (i. 2. 108; iv. 3. 66). The adverbial genitive expressing time (cp. Ger. *nachts*, by night) of the subst. *while*, O.E. *hwil*, time (from

the dat. plur. of which, *hwilum*, at times, we have the half-obsolete word *whilom* = formerly). *Whiles* came to be pronounced with a final *-t*, and so became the modern *whilst*. The same change is seen in *against*, *lest* (O.E. *ongeanes*, *læs*).

wink (ii. 1. 6; iii. 7. 132; v. 2. 284), to shut the eyes. Cp. *Venus and Adonis*, 121—

"And I shall wink, so shall the day seem night".

From M.E. *winken*, O.E. *wincian*, to wink.

wots (iv. 1 266), knows. *Wot* corresponds to the O.E. *wát*, originally the past tense of *witan*, to know, but used as a present, a new past tense, *wiste*, being formed. *Wot* being properly a past tense, should not take an *s* in the third pers. sing., and so in Chaucer we find "God woot" (*Kts. Tale*, 28) Shakespeare treats it as a true present. He uses also the verb to *wit*, but only in the pres. int. and gerund (i. 2. 50) and pres. part. *witting* (O.E. *witende*). He does not use the past tense, *wist*, which occurs in the Bible of 1611 (*St. Luke*, ii. 49, "Wist ye not...?")

yearn (ii. 2. 3; iv. 3. 26), grieve. This is the only sense of the word in Shakespeare. The verb is sometimes impersonal, as in iv. 3. 26. Prof. Skeat considers it a different word from our *yearn*, to desire (O.E. *gyrnan*); Mr. Bradley considers it the same word.

yerk (iv. 7 74), jerk. Cotgrave in his French Dictionary gives 'yerke' as an equivalent to '*ruer des pieds*', to kick, and 'yerk or jerke' as equivalents to *fouetter*, to whip The etymology is obscure.

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